

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2428.

SATURDAY, MAY 9, 1874.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

BRITISH ASSOCIATION for the ADVANCEMENT of SCIENCE, 22, Albemarle-street, London, W.—The NEXT ANNUAL GENERAL MEETING will be held at BELFAST, commencing on WEDNESDAY, August 19.

President-Elect.

Professor TYNDALL, D.C.L. LL.D. F.R.S. F.C.S.

NOTICE TO CONTRIBUTORS OF MEMOIRS.—Authors are reminded that, under an arrangement dating from 1871, the acceptance of Memoirs, and the days on which they are to be read, are now, as far as possible, determined by the Organizing Committee for the several Sessions before the beginning of the Meeting; and that there has been a necessity, in order to give an opportunity to the Committee of doing justice to the several communications, that each Author should prepare an Abstract of his Memoir, of a length suitable for insertion in the published Transactions of the Association, and that he should send it, together with his original Manuscript, or, on behalf of the Author, to the General Secretary, British Association, 22, Albemarle-street, London, W. For Section "A." If it should be inconvenient to the Author that his Paper should be read on any particular day, he is requested to send information thereof to the Secretaries in a separate note.

G. GRIFFITH, M.A.,
Assistant-General Secretary, Harrow.

ROYAL INSTITUTION of GREAT BRITAIN, 4, ALBEMARLE-STREET, Piccadilly, W.

RICHARD A. PROCTOR, Esq., Author of "Saturn," "The Sun," &c., will THIS DAY (Saturday, May 9, at 3 o'clock) begin a Course of FIVE LECTURES on "The Planetary System."

NEVILLE STORY MASKELYNE, Esq., M.A., F.R.S., Keeper of the Mineral Department, British Museum, will, on THURSDAY NEXT (May 14), at 3 o'clock, begin a Course of FOUR LECTURES ON PHYSICAL SYSTEMS, in the CRYSTAL PALACE. Subscription to each Course, Half-a-Guinea; and to all the Courses in the Session, Two Guineas.

ROYAL BOTANIC SOCIETY, REGENT'S PARK. BOTANICAL LECTURES.

A Course of EIGHT LECTURES, "On the Reproductive Organs of Plants and the General Principles and Systems of Classification," will be delivered by PROF. BENTLEY, F.L.S. &c., on FRIDAYS, in MAY, JUNE, and JULY, commencing FRIDAY, May 18th, at 4 o'clock precisely.

The Lectures will be delivered in the MUSEUM in the Gardens, and are free to the Fellows of the Society and their Friends.

ANTHROPOLOGICAL INSTITUTE of GREAT BRITAIN and IRELAND.

[In which are united the Anthropological Society of London, and the Ethnological Society of London.]

4, ST. MARTIN'S-PLACE, Trafalgar-square, W.C.

President Professor BUSK, F.R.S.
Treasurer Rev. DUNBAR I. HEATH, M.A.
Director E. W. BRAUBROOK, Esq., F.R.S.A.

The INSTITUTE will meet on TUESDAYS, May 15th, at 8 o'clock precisely, when the following Papers will be read:—

1. "On Statistics obtained from Schools." By Francis Galton, Esq., F.R.S.

2. "On the Excess of Female Population in the West Indies." By Francis Galton, Esq., F.R.S.

3. "On the Extinction of Families." By the Rev. H. W. Watson, M.A.

4. "On Ancient Stone Monuments of the Nagas." By Major H. Godwin-Austen, F.R.G.S.

An EXHIBITION of GOLD OBJECTS recently brought from Abyssinia, by Messrs. R. & S. Gardiner & Co., will precede the reading of the Papers.

J. FRED. COLLINGWOOD, Secretary.

AERONAUTICAL SOCIETY of GREAT BRITAIN.

A GENERAL MEETING of Members, for the Reading and Discussion of Papers, will be held at the SOCIETY of ARTS, on THURSDAY, the 14th of May. The Chair will be taken at 8 P.M. Gentlemen desirous of Admission may apply to a Member, or to the Hon. Sec. Subscription, 12/- per annum.

FRED. W. BREAREY, Hon. Sec.

Maidenstone Hill, Blackheath, S.E.

JUNIOR OXFORD and CAMBRIDGE CLUB, Grafton-street, Piccadilly. Established for Members of the Universities of Oxford, Cambridge, and Trinity College, Dublin, exclusively.—Full particulars upon application to the SECRETARY.

THIS DAY,

ARTISTS' GENERAL BENEVOLENT INSTITUTION, for the Relief of Distressed Artists, their Widows and Orphans. President—Sir Francis GRANT, P.R.A. Sir HENRY JAMES Q.C., M.P., will preside over the meeting to be held at the Royal Society, St. GEORGE'S-HALL, on THIS DAY SATURDAY, the 9th of May, at 6 o'clock, in aid of the Funds of this Institution. The cost of the Dinner, including Wine, 1/-—Tickets can be obtained from the Seward or Officers of the Society, who also will receive notice of Donations to be announced at the Dinner.

JOHN EVERETT MILLAS, R.A., Hon. Secretary.
PHILIP CHARLES HARDWICK, Treasurer.
FREDERIC W. MAYNARD, Assistant-Secretary.

24, Old Bond-street, W.

AUTOTYPE FINE-ART GALLERY.—ON VIEW, A PERMANENT FA-CIMILES, Prints from the Works of the Great Masters in the Continental and Home Galleries.—36, Rathbone-place (next to Winsor & Newton's).

GALLERY of WATER-COLOUR DRAWINGS, 39, GEORGE-STREET, Portman-square, London, W. Mr. BOPPER has now ON VIEW and FOR SALE Examples by some of the most esteemed WATER-COLOUR ARTISTS. Drawings also LENT TO COPY.—Catalogues on application or by post. Open, 10 till Five; Saturday, Ten till One.

READING ALOUD.—MISS EMILY FAITHFULL continues her PRIVATE LESSONS and CLASSES for Home Reading, Public Speaking, Pronunciation, English Composition, &c. LESSONS FOR PUPILS are given for term of six or eight weeks. LECTURES ON DOCUMENTARY HISTORY, Architecture, Poetry, and Art, given by arrangement at Literary Institutes. Apply to SECRETARY, 50, Norfolk-square, Hyde Park, London.

MISS KATHARINE POYNTZ begs to announce that she receives and attends PUPILS for SINGING, and also accepts Engagements for Private Parties, Morning and Evening.—Address, 2, Connaught-square, Hyde Park.

CHANGE OF ADDRESS.—MR. BRETT, late of 5, Mansfield-street, and 6, Pump-court, Temple, has REMOVED to No. 28, HARLEY-STREET, W.

THE FIFTH TRIENNIAL HANDEL FESTIVAL at the CRYSTAL PALACE, JUNE 19, 22, 24, and 26.

Four Thousand Performers. Conductor, Sir MICHAEL COSTA. The Musical Arrangements under the direction of the Sacred Harmonic Society.

The Subscription, for both Sets of Tickets (i.e. entitling to the same seat for each of the three days of the Festival), and Single Tickets, is open daily.

Prices of Sets, including Admission. Central Area—Three Guineas and Two-and-a-Half Guineas. Galleries—Two-and-a-Half Guinea and Two Guineas.

Single Tickets.

Central Area and Balconies—Twenty-five Shillings and One Guinea. Galleries—One Guinea and Fifteen Shillings.

Rehearsal Tickets.

Admission—Five Shillings (if purchased before the day). Central Area and Gallery, Numbered Seats—Half-a-Guinea and Five Shillings.

Offices, Crystal Palace, and 2, Exeter Hall.

The Handel Festival Pamphlet, containing full particulars of Price of Admission and Reserved Seats, Railway Arrangements, &c., is now ready, and may be had on application at the Offices, as above.

LONDON INTERNATIONAL EXHIBITION, 1874. OPEN DAILY, 10 A.M. to 6 P.M.

THE FRENCH PICTURE-GALLERIES are NOW OPEN.

THE EXHIBITION of WINE is OPEN DAILY, from 12 to 5. Season Ticket holders are admitted without extra charge. Other visitors to the Exhibition will be charged £1.00 extra for admission to the Cellars of the Royal Albert Hall. Entrance, Kensington-road.

Exhibitors of Wine are allowed to have their Wine tasted by Visitors.

LONDON INTERNATIONAL EXHIBITION. SEASON TICKETS.

A. Non-transferable Ticket. 2/-
B. Non-transferable Ticket, with 100 Artisan's or 240 School Tickets. 2/-
C. Transferable Ticket, with 200 Artisan's or 400 School Tickets. 2/-
Simon Ticket-Holders of 3d. and 6d. Tickets are registered as Members for Promoting Technical Instruction.

Charges for Admission:—
One Shilling daily (except on Wednesdays, 2d.).

LONDON INTERNATIONAL EXHIBITION. A MILITARY BAND plays in the FRENCH HALL, on THURSDAYS, from Three to Five, and in the WESTERN ANNEXE on SATURDAYS, from Three to Five.

ST. GEORGE'S HOSPITAL MEDICAL SCHOOL. THE SUMMER COURSE of LECTURES will be continued as usual; and during the vacation term, arrangements for Repair, arrangements will be made for providing the Students with Medical and Surgical Practice at other recognized Hospitals.

WILLIAM WADHAM, M.D., Dean of the School.

KING'S COLLEGE, LONDON.—OFFICE of LECTURER in CLASSICAL LITERATURE.

The Office of Lecturer in Classical Literature will be VACANT at the end of the present Term; and the Council are now ready to receive Applications from Gentlemen desirous of offering themselves for the Appointment.—For particulars apply to

J. W. CUNNINGHAM, Secretary.

MARLBOROUGH COLLEGE, MAY, 1874.

TWELVE SCHOLARSHIPS, varying in value from 80/- to £1.00 a year, will be awarded in the FESTAL TERM, which will commence on JUNE 1st next. These Scholarships are open to Members of the School and others, without distinction. Two will be offered for Proficiency in Mathematics. Age of Candidates, from 12 to 16.—Full particulars may be obtained on application to Mr. SELICK, the College, Marlborough.

SHOOTER'S HILL COLLEGE, Kent.—A PREPARATORY SCHOOL for the Sons of Gentlemen, situated in a healthy and readily accessible position.—For terms, address the PRINCIPAL.

POWIS EXHIBITIONS.

ONE EXHIBITION, of the value of 60/- a year, is to be held at any College or Hall at either of the Universities of Oxford or Cambridge, intended to be paid up by the Owners of the Collection, which will take place in KING EDWARD'S SCHOOL, BIRMINGHAM, on TU ESDAY SEPTEMBER 29th, and the following day, before the Rev. Llewelyn Thomas, M.A., Fellow of Jesus College, Oxford, and William E. Heitland, Esq., Fellow of St. John's College, Cambridge.

Candidates will be required to send their Names, Addresses, and Certificates of Baptism, with Testimonials of Conduct and Character, or before the 1st day of August, to CHARLES SHAW, Esq., 2, Essex-court, Temple, London, E.C. Candidates must be Members of the Church of England, Natives of Wales, or one of the four Welsh Dioceses, under Twenty-one Years of Age upon the 10th day of October next, according to the Welsh Language, and intending to become Candidates for Holy Orders.

The Candidates will be examined in Welsh Reading, Composition, and Speaking; the Gospel according to St. Matthew and the Acts of the Apostles in Greek; the Ninety-nine Psalms; Two Books of the Old Testament; Books of the New Testament; the Seven Books of the Elements; Xenophon's Anabasis; Cicero de Officiis; and Latin Prose Composition. Those who fail in Welsh will not be further examined.

The Exhibition will be tenable (during Residence) for Four years, by a Collector who at the time of his Election is not less than a Member of either University, and is to be paid up by the Collector, and by an Exhibitor, who at the time of his Election is legally a Member of either University, till the close of the Term in which the Degree of Bachelor of Arts is due to the Holder.

May, 1874.

THE ATHENÆUM is prepared to contribute Articles and Dramatic Criticisms, or will write a London Letter, once a week, for a County Paper.—Address A. Z., 14, Percy-circus, W.C.

REPORTER or SUB-EDITOR.—A thoroughly experienced Verbatim Reporter, who is well acquainted with the duties of a Sub-Editor, desires an ENGAGEMENT.—Address C. B. A., Adams & Francis, Advertising Agents, 59, Fleet-street, London.

LONDON AGENCY WANTED.—A Firm in Paternoster-row is open to act as Agents for a Provincial, Conservative, or Anti-slavery paper, with a large circulation.

Persons requiring a London address. Large and varied experience in the Trade as Booksellers and Publishers, and time at disposal for the working up of a business, are among the advantages offered.

Communications will be treated as strictly confidential.—Address "LONDON AGENCY," care of Adams & Francis, Advertising Agents, 59, Fleet-street, E.C.

THE MANUFACTURE of PRINTING or PUBLISHING BUSINESS required by a man of long practical ex-

perience. Town or Country, and the highest references will be given.

Apply TYPOGRAPHY, 1, Maxley-place, Kennington Park, S.E., London.

THE RESTORATION of PAINTINGS, or any

WORK necessary to their PRESERVATION, effected with every

regard to the safest and most cautious treatment, by MATHEW

THOMPSON, Studio, 25, Wigmore-street, Cavendish-square, W.

XUM

**TRÜBNER & CO.'S
NEW PUBLICATIONS.**

THE
GEOGRAPHICAL MAGAZINE.

Edited by CLEMENTS R. MARKHAM, C.B., F.R.S.

CONTENTS FOR MAY.

MAP of the FIJI ISLANDS (E. G. Ravenstein, F.R.G.S.).

SKETCH-MAP of the RUSSIAN PROVINCE of AMUR DARIA.

ARTICLES:—

David Livingstone.

The Fiji Islands (E. G. Ravenstein, F.R.G.S.).

Geographical Notes on the Caucasus and the Zarafshans.

Alexis Fedchenko (Col. H. Yule, C.B.).

The Russian Province of Amur Daria (E. Delmar Morgan, F.R.G.S.).

My Parentage and Early Career as a Slave.

REVIEWS:—

Experimental Military Survey of the Russian Confines of Asia (R. Michell).

The German Arctic Expedition (H. Brown, F.L.S. F.R.G.S.).

Dahomey As It Is, &c.

Bibliography—Cartography—Log-Book—Proceedings of Geographical Society.

Price 2s.; post (inland), 2s. 2d.; Annual Subscription, 26s.

The CREED of CHRISTENDOM: its Foundations contrasted with its Superstructure. By W. R. GREG. Third Edition, with a new Introduction. 3 vols. crown 8vo. pp. 273 and 290, cloth, 15s.

ENIGMAS of LIFE. By W. R. GREG. Sixth Edition. Crown 8vo. pp. xxi—308, cloth, 10s. 6d.

The LEGENDS of the OLD TESTAMENT, TRACED to their PRIMITIVE SOURCES. By T. L. STRANGE. Demy 8vo. [Nearly ready.]

The UNITY of CREATION: a Contribution to the Solution of the Religious Question. By F. H. KING-STON. Crown 8vo. pp. 150, cloth, 5s.

The DRAMATIC UNITIES in the PRESENT DAY. By E. SIMPSON. Fcap. 8vo. pp. 104, cloth, 2s. 6d.

SPANISH REFORMERS of TWO CENTURIES, from 1590, their Lives and Writings, according to the late R. B. Whiffen's Plan and with the use of his Materials. Described by E. BOEHMER, D.D. Ph.D. Vol. I. with Narrative of the Reformation in Spain, upon the Republicanism of the Spaniards; Antwerp, Espaolas; and a Memoir of B. B. Whiffen by Isidore Whiffen. Royal 8vo. pp. 332. [Nearly ready.]

HENRY BEYLE (otherwise De Stendhal). A Critical and Biographical Study, aided by Original Documents and Unpublished Letters from the Private Papers of the Family of Beyle. By ANDREW ARCHIBALD PATON. Crown 8vo. pp. 340, cloth, 7s. 6d. [Now ready.]

ABRAHAM BEN EZRA'S UNEDITED COMMENTARY on the CANTICLES, the Hebrew Text after Two MSS. with English Translation by H. J. MATHEWS, B.A., Exeter College, Oxford. Crown 8vo. pp. 68, cloth limp, 2s. 6d. [Now ready.]

FRAGMENTS of a SAMARITAN TAROURM. Edited from a Bodleian MS. With an Introduction, containing a Sketch of Samaritan History, Dogma, and Literature. By J. W. NUTT, M.A., Fellow of All Souls' College, Demy 8vo. [Shortly.]

The RAMAYAN of VALMIKI. Translated into English Verse by RALPH T. H. GRIFFITH, M.A., Principal of Benares College. Vol. IV. demy 8vo. pp. 440, cloth, 18s. Copies of Vols. I. and II. are still to be had, at 18s. each; also Vol. III. at 18s.

HISTORY of INDIA, Hindu, Buddhist, and Brahmanical. Forming the Third Volume of 'The History of India from the Earliest Ages.' By J. TALBOYS WHEELER. Demy 8vo. with Maps illustrating the Aryan Conquest, the Invasion of Alexander the Great, the Empire of Magadha, &c. [In the press.]

The DATHAVANSO; or, the History of the Tooth Relic of GOTAMA BUDDHA. In Pali Verse. Edited, with an English Translation, by MUTU COOMĀRA SWAMY, F.R.A.S. Demy 8vo. [Immediately.]

SUTTA NIPATA; or, the Dialogues and Discourses of GOTAMA BUDDHA (2,500 years old). Translated from the original Pali, with Notes and Introduction, by MUTU COOMĀRA SWAMY, F.R.A.S. Crown 8vo. [Shortly.]

TEA, COFFEE, and COCOA. A Practical Treatise on the Examination of Tea, Coffee, and Cocoa. By J. A. WANKLYN, M.R.C.S. Crown 8vo. [In the press.]

WATER ANALYSIS. A Practical Treatise on the Examination of Potable Water. By J. A. WANKLYN, M.R.C.S. and E. T. CHAPMAN. Third Edition, Revised and Enlarged by J. A. WANKLYN, M.R.C.S. Crown 8vo. [Nearly ready.]

MILK ANALYSIS. A Practical Treatise on the Examination of Milk and its Derivatives, Cream, Butter, and Cheese. By J. A. WANKLYN, M.R.C.S. Crown 8vo. pp. viii—72, cloth, 5s.

ANNUAL RECORD of SCIENCE and INDUSTRY for 1873. Edited by S. P. BAIRD, with the Assistance of Eminent Men of Science. Demy 8vo. pp. 856, cloth, 9s.

London : TRÜBNER & CO. 57 and 59, Ludgate-hill.

Price 2s. 6d.
THE DRAMATIC UNITIES in the PRESENT DAY. By EDWIN SIMPSON. Trübner & Co. 57 and 59, Ludgate-hill.

To be ready next month, 3 vols. post 8vo.
HOLDING FAST and LETTING GO. By BRUDIE BRUDIE. Cambridge: J. Hall & Son. London: Simpkin, Marshall & Co. and Whittaker & Co.

New Edition. Revised throughout, with numerous Additions, including Accounts of the Present State of the British Navy, large folio 8vo. pp. 351, handsome cloth binding, gilt edges, price 3s. 6d. illustrated.

THE BOYS' OWN BOOK of BOATS; with Complete Instructions how to make Sailing Models. By W. H. G. KINGSTON. Gail & Inglis, 30, Paternoster-row, London; and 6, George-street, Edinburgh.

In a few days, at all Libraries,

A NEW NOVEL by the AUTHOR of 'NEARER and DEARER,' 'BUILDING upon SAND,' 'BABIE VAUGHAN,' &c.

MARK BRANDON'S WIFE.

By ELIZABETH J. LYSAGHT.

3 vols. 31s. 6d.

MARK BRANDON'S WIFE.

London : WARD, LOCK & TYLER, Warwick House, Paternoster-row.

On the 15th instant, at all Booksellers' and Railway Bookstalls,

A NEW FAMILY BOOK of MEDICINE, uniform with 'HAYDN'S DICTIONARY of DATES.'

Handsomely bound in cloth, price 18s.

HAYDN'S DICTIONARY OF POPULAR MEDICINE AND HYGIENE.

Comprising all possible Self-Aids in Accidents and Disease. Being a Companion for the Traveller, Emigrant, and Clergyman, as well as for the Heads of Families and Institutions.

By EDWIN LANKESTER, M.D. F.R.S., Coroner of Central Middlesex.

Assisted by Distinguished Members of the Royal College of Physicians and Surgeons.

E. MOXON, SON & CO. 1, Amen-corner, Paternoster-row, E.C.

SIGNED ARTICLES BY ABLE WRITERS.

On Saturday, May 9, Permanently Enlarged to 28 Pages, No. 3,458 of

T H E E X A M I N E R.

Price 3d.; per post, 3d.; Annual Subscription, 15s.

Containing:—Comments—The Debates on the Gold Coast, by F. W. Cheson—Earl Russell and the Peace of Europe, by Karl Blind—The Unchristian Sabbath (*Conclusion*), by J. Allison Picton—Ultramontanism and Free Churchism—Why do we Flog?—Art and Democracy, by G. A. Simcox.

Correspondence—Poetry: The Last of the Gods, by John Payne—Parisian Notes.

Froude's English in Ireland, by H. S. Fagan—Works in Social Pathology, by W. Minto—The Heroine of the Sixteenth Century, by J. S. Stuart-Glenie—American Literature—Books of the Week.

Music of the Fortnight, by Franz Hueffer—The Royal Academy, by John Forbes-Robertson—Gossip—Current Events—The Money Market.

London : E. DALLOW, 7, Southampton-street, Strand. And all News-vendors in Town and Country.

Nearly ready,

THE STORY OF THE ASHANTEE CAMPAIGN.

By WINWOOD READE, the *Times* Special Correspondent,

Author of 'The African Sketch Book,' &c.

* * This Work is not a mere reprint of the Author's letters in the *Times*.

Extract from the Author's Preface.

"It was my fortune to see more fighting than any one else in the expedition excepting a few officers serving in the native regiments. Moreover, no other writer, military or civil, witnessed either of these three events:—The Storming of Amoafu by the Black Watch; the Storming of Ordahau by the Rifle Brigade; or the Taking of Coomassie by Sir Archibald Alison and Colonel M'Leod. I witnessed these three events."

London : SMITH, ELDER & CO. 15, Waterloo-place.

N O W R E A D Y .

HOURS in a LIBRARY. By Leslie Stephen. Crown 8vo. 9s.

[This day.]

MOHAMMED and MOHAMMEDANISM: Lectures delivered at the Royal Institution of Great Britain, in February and March, 1874. By R. BOSWORTH SMITH, M.A. Crown 8vo. 6s. [Just published.]

SKETCHES in ITALY and GREECE. By J. A. Symonds, Author of 'Studies of Greek Poets,' 'An Introduction to the Study of Dante,' &c. Crown 8vo. 9s.

SWISS ALLMENDS, and a WALK to SEE THEM: a Second Month in Switzerland. By F. BARHAM ZINCKE, Vicar of Wherstead, and Chaplain in Ordinary to the Queen. With a Map. Crown 8vo. 7s. 6d.

OLD ACQUAINTANCE. By Mrs. Brotherton. Crown 8vo. 7s. 6d.

LITERATURE and DOGMA: an Essay towards a Better Apprehension of the Bible. By MATTHEW ARNOLD. Fourth Edition, Revised. Crown 8vo. 9s.

London : SMITH, ELDER & CO. 15, Waterloo-place.

No

Just published, price 5s.

II EPI BYZANTINON. Μελετη για την Αρχαία Βυζαντινή Ιδέα.

Williams & Norgate, 14, Henrietta-street, Covent-garden, London; and 30, South Frederick-street, Edinburgh.

MR HERBERT SPENCE'S NEW WORKS.

ESSAYS (THIRD SERIES) SCIENTIFIC, POLITICAL, and SPECULATIVE. 8vo. cloth, 6s.

Folio, price 16s.

DESCRIPTIVE SOCIOLOGY. No. 2. ANCIENT MEXICANS, CENTRAL AMERICANS, CHICHAS, and ANCIENT PERUVIANS. Classified and Arranged by HERBERT SPENCER. Compiled and Abstracted by RICHARD SCHEPPIK, PH.D.

Williams & Norgate, 14, Henrietta-street, Covent-garden, London; and 30, South Frederick-street, Edinburgh.

XUM

DEDICATED BY PERMISSION TO THE QUEEN.

Now ready, with 24 Plates and Woodcuts, folio, 12*l.* 12*s.*; or, Special Copies, *full morocco*, 18*l.* 18*s.*

AN ACCOUNT OF THE NATIONAL MEMORIAL TO THE PRINCE CONSORT, AT KENSINGTON.

CONSISTING OF

COLOURED VIEWS AND ENGRAVINGS OF THE MONUMENT;

Its DECORATIONS, its SCULPTURED GROUPS, STATUES, MOSAICS, ARCHITECTURE, METAL-WORK, &c.

Designed and Executed by the most Eminent British Artists.

With DESCRIPTIVE LETTER-PRESS.

By DOYNE C. BELL, Esq.

LIST OF ARTISTS AND ILLUSTRATIONS.

STATUE of the PRINCE. J. H. Foley, R.A.

GENERAL VIEW of the MONUMENT. Sir G. Gilbert Scott, R.A.

GROUPS OF SCULPTURE.

EUROPE. P. Macdowell, R.A.

ASIA. J. H. Foley, R.A.

AFRICA. W. Theed.

AMERICA. John Bell.

AGRICULTURE. W. Calder Marshall, R.A.

MANUFACTURES. H. Weeks, R.A.

COMMERCE. T. Thornicroft.

ENGINEERING. J. Lawlor.

PAINTERS. H. H. Armstead.

POETS and MUSICIANS. H. H. Armstead.

ARCHITECTS. J. B. Philip.

SCULPTORS. J. B. Philip.

CHEMISTRY, ASTRONOMY, MEDICINE, RHETORIC. H. H. Armstead.

GEOMETRY, GEOLOGY, PHYSIOLOGY, PHILOSOPHY. J. B. Philip.
FAITH, HOPE, CHARITY, HUMILITY, FORTITUDE, PRUDENCE,
JUSTICE, TEMPERANCE. J. J. Redfern.

MOSAICS.

Clayton and Bell.

ENGRAVERS.

Lewis Gruner.

William Holl.

Ernest Mohn.

J. W. Whymper.

CHROMO-LITHOGRAPHS

SCULPTURE and ARCHITECTURE

PAINTING and POETRY.

VAULT of the CANOPY.

ARCHITECTURAL DETAILS. Sir G. G. Scott, R.A.

"The art and workmanship of that beautiful shrine (the Albert Memorial) are well worthy of this splendid volume, and such a letter-press and pictorial account is not only a fitting complement to Sir Gilbert Scott's work, but it is a very necessary aid to those who would pass judgment upon it. It is only by fully understanding the artist's intention and the manner in which it has been executed that a fair estimate of the result can be attained. Those who would fully know how costly is the workmanship which has produced so splendid a work, must study the account of the construction in this volume."—*Times*.

"This splendid illustrated book brings before the general public the merits of the fine sculpture, architecture, and decorations of this national work. The volume itself is a credit to English enterprise and English typography. The plates are very excellent, while the descriptive account will supply particulars of interest to all who take a pleasure either in the Memorial itself or in these illustrations of it. It is a matter of congratulation that this work can now be known in the different capitals of Europe, and that its merits have received a record worthy of them."—*Observer*.

"A beautiful book, which gives a history of the National Memorial erected in Hyde Park, describes the construction, and illustrates every portion of it, both as to colour and form, in a complete and very admirable manner. It is not too much to say that every Englishman is interested in this volume, which will serve to convince all who study it, and who may not be able to visit the monument itself, that the finest modern work of its kind has been produced in this country."—*Builder*.

"This sumptuous volume, enriched with engravings and chromo-lithographs, &c., and altogether got up with evident disregard of any but artistic considerations, is in keeping with the National Memorial which it describes and illustrates. Much has been already published on this ornate and costly work; but not till now have we had an account which is absolutely exhaustive of the subject."—*Saturday Review*.

JOHN MURRAY, Albemarle-street.

SAMUEL TINSLEY'S LIST OF NEW NOVELS.

NOTICE.

BARBARA'S WARNING. By the Author of 'Recommended to Mercy.' 3 vols. 3ls. 6d.

THE THORNTONS of THORNBURY. By Mrs. HENRY LOWTHER CHERMSIDE. 3 vols. 3ls. 6d.

DISINTERRED. From the Boke of a Monk of Carden Abbey. By T. ESMONDE. Crown Svo. 7s. 6d.

WEBS of LOVE. (I. A Lawyer's Device. II. Sancta Simplicitas.) By G. E. H. In 1 vol. crown Svo.

ANNALS of the TWENTY-NINTH CENTURY; or, the Autobiography of the Tenth President of the World-Republic. 3 vols. 3ls. 6d.

"By mere force of originality will more than hold its own among the rank and file of Fiction."—*Examiner*.

"From beginning to end the book is one long catalogue of wonders.... Very amusing, and will doubtless create some little sensation."—*Scotsman*.

"Here is a work in certain respects one of the most singular in modern literature, which surpasses all of its class in bold and luxuriant imagination, in vivid descriptive power, in startling—not to say extravagant—suggestions, in lofty and delicate moral sympathies; yet is impossible not to read it with a serious countenance; yet is it impossible not to read it with a serious interest, and sometimes with profound admiration. The author's imagination hath run mad, but often there is more in his philosophy than the world may dream of.... We have read his work with almost equal feelings of pleasure, wonderment, and amusement, and this, we think, will be the feelings of most of its readers. On the whole, it is a book of remarkable novelty and unquestionable genius."—*Nonconformist*.

"The adventures of President Milton.... are told with excellent spirit. The vivid imagination of the author, and his serious and quaint narrative style, are not the only delightful features of this thoroughly amusing book."—*Public Opinion*.

NOTICE.—SECOND EDITION of "CHASTE AS ICE, PURE AS SNOW." By Mrs. M. C. DESPARD. 3 vols. 3ls. 6d.

"Be thou as chaste as ice, as pure as snow, thou shalt not escape calumny."—*Hamlet*. "Mrs. Despard's story indicates considerable power."—*Athenaeum*.

"The main idea of the plot is worked out in a decidedly original fashion. There are some good descriptive passages, and the characters are vigorously drawn.... The style is fresh, and, for a lady, wonderfully in keeping with the laws of grammar and imagination."—*Sunday Times*.

"The story is told very dramatically. The incidents are full of life, and move rapidly.... The tone of the story is eminently pure and moral."—*Public Opinion*.

DR. MIDDLETON'S DAUGHTER. By the AUTHOR of 'A DESPERATE CHARACTER.' 3 vols. 3ls. 6d.

"Throughout the tale is natural, the style unaffected, and the tone pleasing.... a very acceptable addition to the general store of works of fiction."—*Daily Telegraph*.

JOHN FENN'S WIFE. By Maria LEWIS. Crown Svo. 7s. 6d.

SHINGLEBOROUGH SOCIETY. 3 vols. 3ls. 6d.

GAUNT ABBEY. By Mrs. Lysaght, Author of 'Building upon Sand,' 'Nearer and Dearer,' &c. 3 vols. 3ls. 6d.

"The principal characters are cleverly described, and the scenes in which they play their parts are well conceived and give a strength to the novel, which the weakness of a few of the secondary personages and events is unable to diminish. There are two or three really tragic situations which are thoroughly striking and will not readily be forgotten. Several neat and effective sketches of country life and manners are met with in the course of the story, which, taken as a whole, may be said to be successful, and a degree above the average."—*Public Opinion*.

OVER the FURZE. By Rosa M. Kettle, Author of 'The Mistress of Langdale Hall,' &c. 3 vols. 3ls. 6d. [Next week.]

BORN TO BE a LADY. By Katherine HENDERSON. Crown Svo. 10s. 6d. [Next week.]

SAMUEL TINSLEY, 10, Southampton-street, Strand.

VALUABLE BOOKS FOR SALE,

AT THE PRICES AFFIXED, BY

W. B. KELLY,

8, GRAFTON-STREET, and 4, LOWER ORMOND-SQUAY, DUBLIN.

ACTA SANCTORUM QUOTQUOT

TOTO ORBE COLUNTUR vel a CATHOCLOCIS SCRIPTORIBUS CELEBRANTUR. 54 vols. folio, sewed, clean as new, 21s.

VITÆ ANTIQUE SANCTORUM qui HABITAVERUNT, in ea parte Britanniae nunc vocata Scotia vel in eius insula quasdam edidit ex MSS. quasdam collegit J. PINKERTON, qui et variantes Lecturees et Notas pauculas adjecto. 8vo. half-calf, 5l. Only 100 copies printed.

London, 1788. With Map, &c.

Eighty Copies were printed for Subscribers, and Twenty Copies were presented to Foreign Literati and great Libraries at home and abroad. This Copy has the following Certificate written on the first Fly-leaf:—"Of the volume only 100 copies were printed by J. NICHOLAS." The above is the genuine Autograph of Nicholas the printer.

TRANSACTIONS of the ROYAL IRISH ACADEMY. from its commencement, 1782, to 1809. Vol. XXIV. is in course of publication, in all 23 vols. 4to. 16s. 16d.

PROCEEDINGS of the ROYAL IRISH ACADEMY. Vols. I. to X. all out. 8vo. boards, 5l. 5s.

TRANSACTIONS of the KILKENNY ARCHAEOLOGICAL SOCIETY, 1849 to 1872. In parts, 12s. 12d.

ULSTER (THE) JOURNAL of ARCHÆOLOGY. 36 Parts, all published. 9 vols. 4to. half-morocco, 12s. 12d.

NOTES and QUERIES. First Series, and Vols. I. to VII. of Second Series. 19 vols. half-calf, neat, 5l. 5s.

DUBLIN REVIEW. Old and New Series, Complete to April, 1872. 75 vols. half bound, neat, 22s.; or the Old Series, Complete to 1863, 55 vols. half bound, neat, 18s. 18d.

DUBLIN UNIVERSITY MAGAZINE. Complete. 1828 to 1872. Half-calf extra, uniformly bound, fine sets, 20s.

FRASER'S MAGAZINE. Complete from its commencement, 1830, to 1872. Half-calf extra, uniformly bound, fine sets, 20s.

MANUSCRIPT.—CROKER (THOMAS CROFTON).—SKETCHES and RECOLLECTIONS of CORK during the EARLY PART of the PRESENT CENTURY. Autograph MS., prepared for the Press by the celebrated Irish Antiquary, containing Sixteen Chapters, of about 25 or 30 pages each, of letter-paper, 50s.

It would be impossible to describe this MS.; it should be seen to be duly appreciated. It is in the beautiful handwriting of T. C. C., contains 15 Woodcuts, with other Views; also some Pen-and-Ink Maps and Sketches—the Author's Letter to Fisher (as is supposed) relative to its publication—Letters from Mr. Sainthill, J. Windle, &c.—16 folio pages of Correction in the Autograph of the late Dr. Maginn—1 page of Introduction, printed when preparing for the press, all ever printed—Original Songs and Music, by Tolken—Poetry, by Delacour, &c. There is a Second Copy of a large portion of Chapter I., in the same beautiful Handwriting, with Wood Engravings, &c. The MS. abounds in the most reekscher Anecdotes, Legends, Tales, &c., all related in the peculiar style of the Author. Perhaps one of the most important and interesting Manuscripts ever penned by this celebrated Antiquary.

Handwritten, with Wood Engravings, &c. The MS. abounds in the most reekscher Anecdotes, Legends, Tales, &c., all related in the peculiar style of the Author. Perhaps one of the most important and interesting Manuscripts ever penned by this celebrated Antiquary.

Well worthy the attention of an English or American Publisher.

It would be impossible to describe this MS.; it should be seen to be duly appreciated. It is in the beautiful handwriting of T. C. C., contains 15 Woodcuts, with other Views; also some Pen-and-Ink Maps and Sketches—the Author's Letter to Fisher (as is supposed) relative to its publication—Letters from Mr. Sainthill, J. Windle, &c.—16 folio pages of Correction in the Autograph of the late Dr. Maginn—1 page of Introduction, printed when preparing for the press, all ever printed—Original Songs and Music, by Tolken—Poetry, by Delacour, &c. There is a Second Copy of a large portion of Chapter I., in the same beautiful Handwriting, with Wood Engravings, &c. The MS. abounds in the most reekscher Anecdotes, Legends, Tales, &c., all related in the peculiar style of the Author. Perhaps one of the most important and interesting Manuscripts ever penned by this celebrated Antiquary.

Handwritten, with Wood Engravings, &c. The MS. abounds in the most reekscher Anecdotes, Legends, Tales, &c., all related in the peculiar style of the Author. Perhaps one of the most important and interesting Manuscripts ever penned by this celebrated Antiquary.

Well worthy the attention of an English or American Publisher.

It would be impossible to describe this MS.; it should be seen to be duly appreciated. It is in the beautiful handwriting of T. C. C., contains 15 Woodcuts, with other Views; also some Pen-and-Ink Maps and Sketches—the Author's Letter to Fisher (as is supposed) relative to its publication—Letters from Mr. Sainthill, J. Windle, &c.—16 folio pages of Correction in the Autograph of the late Dr. Maginn—1 page of Introduction, printed when preparing for the press, all ever printed—Original Songs and Music, by Tolken—Poetry, by Delacour, &c. There is a Second Copy of a large portion of Chapter I., in the same beautiful Handwriting, with Wood Engravings, &c. The MS. abounds in the most reekscher Anecdotes, Legends, Tales, &c., all related in the peculiar style of the Author. Perhaps one of the most important and interesting Manuscripts ever penned by this celebrated Antiquary.

Handwritten, with Wood Engravings, &c. The MS. abounds in the most reekscher Anecdotes, Legends, Tales, &c., all related in the peculiar style of the Author. Perhaps one of the most important and interesting Manuscripts ever penned by this celebrated Antiquary.

Well worthy the attention of an English or American Publisher.

It would be impossible to describe this MS.; it should be seen to be duly appreciated. It is in the beautiful handwriting of T. C. C., contains 15 Woodcuts, with other Views; also some Pen-and-Ink Maps and Sketches—the Author's Letter to Fisher (as is supposed) relative to its publication—Letters from Mr. Sainthill, J. Windle, &c.—16 folio pages of Correction in the Autograph of the late Dr. Maginn—1 page of Introduction, printed when preparing for the press, all ever printed—Original Songs and Music, by Tolken—Poetry, by Delacour, &c. There is a Second Copy of a large portion of Chapter I., in the same beautiful Handwriting, with Wood Engravings, &c. The MS. abounds in the most reekscher Anecdotes, Legends, Tales, &c., all related in the peculiar style of the Author. Perhaps one of the most important and interesting Manuscripts ever penned by this celebrated Antiquary.

Handwritten, with Wood Engravings, &c. The MS. abounds in the most reekscher Anecdotes, Legends, Tales, &c., all related in the peculiar style of the Author. Perhaps one of the most important and interesting Manuscripts ever penned by this celebrated Antiquary.

Well worthy the attention of an English or American Publisher.

It would be impossible to describe this MS.; it should be seen to be duly appreciated. It is in the beautiful handwriting of T. C. C., contains 15 Woodcuts, with other Views; also some Pen-and-Ink Maps and Sketches—the Author's Letter to Fisher (as is supposed) relative to its publication—Letters from Mr. Sainthill, J. Windle, &c.—16 folio pages of Correction in the Autograph of the late Dr. Maginn—1 page of Introduction, printed when preparing for the press, all ever printed—Original Songs and Music, by Tolken—Poetry, by Delacour, &c. There is a Second Copy of a large portion of Chapter I., in the same beautiful Handwriting, with Wood Engravings, &c. The MS. abounds in the most reekscher Anecdotes, Legends, Tales, &c., all related in the peculiar style of the Author. Perhaps one of the most important and interesting Manuscripts ever penned by this celebrated Antiquary.

Handwritten, with Wood Engravings, &c. The MS. abounds in the most reekscher Anecdotes, Legends, Tales, &c., all related in the peculiar style of the Author. Perhaps one of the most important and interesting Manuscripts ever penned by this celebrated Antiquary.

Well worthy the attention of an English or American Publisher.

It would be impossible to describe this MS.; it should be seen to be duly appreciated. It is in the beautiful handwriting of T. C. C., contains 15 Woodcuts, with other Views; also some Pen-and-Ink Maps and Sketches—the Author's Letter to Fisher (as is supposed) relative to its publication—Letters from Mr. Sainthill, J. Windle, &c.—16 folio pages of Correction in the Autograph of the late Dr. Maginn—1 page of Introduction, printed when preparing for the press, all ever printed—Original Songs and Music, by Tolken—Poetry, by Delacour, &c. There is a Second Copy of a large portion of Chapter I., in the same beautiful Handwriting, with Wood Engravings, &c. The MS. abounds in the most reekscher Anecdotes, Legends, Tales, &c., all related in the peculiar style of the Author. Perhaps one of the most important and interesting Manuscripts ever penned by this celebrated Antiquary.

Handwritten, with Wood Engravings, &c. The MS. abounds in the most reekscher Anecdotes, Legends, Tales, &c., all related in the peculiar style of the Author. Perhaps one of the most important and interesting Manuscripts ever penned by this celebrated Antiquary.

Well worthy the attention of an English or American Publisher.

It would be impossible to describe this MS.; it should be seen to be duly appreciated. It is in the beautiful handwriting of T. C. C., contains 15 Woodcuts, with other Views; also some Pen-and-Ink Maps and Sketches—the Author's Letter to Fisher (as is supposed) relative to its publication—Letters from Mr. Sainthill, J. Windle, &c.—16 folio pages of Correction in the Autograph of the late Dr. Maginn—1 page of Introduction, printed when preparing for the press, all ever printed—Original Songs and Music, by Tolken—Poetry, by Delacour, &c. There is a Second Copy of a large portion of Chapter I., in the same beautiful Handwriting, with Wood Engravings, &c. The MS. abounds in the most reekscher Anecdotes, Legends, Tales, &c., all related in the peculiar style of the Author. Perhaps one of the most important and interesting Manuscripts ever penned by this celebrated Antiquary.

Handwritten, with Wood Engravings, &c. The MS. abounds in the most reekscher Anecdotes, Legends, Tales, &c., all related in the peculiar style of the Author. Perhaps one of the most important and interesting Manuscripts ever penned by this celebrated Antiquary.

Well worthy the attention of an English or American Publisher.

It would be impossible to describe this MS.; it should be seen to be duly appreciated. It is in the beautiful handwriting of T. C. C., contains 15 Woodcuts, with other Views; also some Pen-and-Ink Maps and Sketches—the Author's Letter to Fisher (as is supposed) relative to its publication—Letters from Mr. Sainthill, J. Windle, &c.—16 folio pages of Correction in the Autograph of the late Dr. Maginn—1 page of Introduction, printed when preparing for the press, all ever printed—Original Songs and Music, by Tolken—Poetry, by Delacour, &c. There is a Second Copy of a large portion of Chapter I., in the same beautiful Handwriting, with Wood Engravings, &c. The MS. abounds in the most reekscher Anecdotes, Legends, Tales, &c., all related in the peculiar style of the Author. Perhaps one of the most important and interesting Manuscripts ever penned by this celebrated Antiquary.

Handwritten, with Wood Engravings, &c. The MS. abounds in the most reekscher Anecdotes, Legends, Tales, &c., all related in the peculiar style of the Author. Perhaps one of the most important and interesting Manuscripts ever penned by this celebrated Antiquary.

Well worthy the attention of an English or American Publisher.

It would be impossible to describe this MS.; it should be seen to be duly appreciated. It is in the beautiful handwriting of T. C. C., contains 15 Woodcuts, with other Views; also some Pen-and-Ink Maps and Sketches—the Author's Letter to Fisher (as is supposed) relative to its publication—Letters from Mr. Sainthill, J. Windle, &c.—16 folio pages of Correction in the Autograph of the late Dr. Maginn—1 page of Introduction, printed when preparing for the press, all ever printed—Original Songs and Music, by Tolken—Poetry, by Delacour, &c. There is a Second Copy of a large portion of Chapter I., in the same beautiful Handwriting, with Wood Engravings, &c. The MS. abounds in the most reekscher Anecdotes, Legends, Tales, &c., all related in the peculiar style of the Author. Perhaps one of the most important and interesting Manuscripts ever penned by this celebrated Antiquary.

Handwritten, with Wood Engravings, &c. The MS. abounds in the most reekscher Anecdotes, Legends, Tales, &c., all related in the peculiar style of the Author. Perhaps one of the most important and interesting Manuscripts ever penned by this celebrated Antiquary.

Well worthy the attention of an English or American Publisher.

PUBLIC RECORDS of IRELAND. Including the Liber Munerum. In all, 11 vols. folio, 22s.

A COMPLETE SET of DUBLIN ALMANACS, Registry and Directory, commencing in 1732, and complete to 1872, in all, 122 vols. Mostly bound and in good condition, 21s. The most complete set that has recently or, perhaps, ever been offered for sale.

VIOLET-LE-DUC, L'ARCHITECTURE FRANÇAISE, Dictionnaire Raisonné du XI. au XVI. Siecle, The name of M. Viollet-le-Duc is to all who study monuments, either as regards architecture or archaeology history, a guarantee of exactness and authenticity. The complete Work contains 300 Articles, and about 4,000 Woodcuts, interpolated in the Text, which have been executed after his designs. 10 vols. 8vo. half-russia, gilt top, 5l. uncut edges, a fine copy, 10s. 10d.

VIOLET-LE-DUC, MOBILIER FRANÇAIS, Dictionnaire Raisonné de l'Époque Carlovingienne à la Renaissance. Numerous beautiful Plates and Woodcuts, some in colours. 3 vols. royal 8vo. half-russia, gilt top, 5l. 18s.

The NORTH BRITISH REVIEW. A Complete Set. 53 vols. 8vo. half-calf, neat, very nice set, 12s.

PUNCH. Half bound, neat. 1843 to end of 1872. 12s. 12s. Wants about 12 Numbers.

ENGLISH CYCLOPÆDIA (The). Conducted by CHARLES KNIGHT. With Index. 22 vols. cloth, 5l. 5s.

GALERIES HISTORIQUES de VER-

SAILLES, par GAVARD. Publiéées par Ordre du Roi Louis Philippe. 10 vols. folio, original boards; and HISTOIRE de FRANCE, servante de Texte Explicatif aux TABLEAUX des GALERIES de VERSAILLES, 4 vols. royal 4to. boards; in all, 14 vols. Containing upwards of 1,000 beautiful Plates, exhibiting various Views of the Palace, its Gardens, Interior Decorations, &c.; also Engravings of all its Historical Paintings, Portraits, Sculpture, &c. 5l. Paris, 1834-44

GALLERIA di TORRINO (La REALE). Illustrata da Roberto D'Azeglio. 4 vols. royal folio, half-calf, 14 plates, early and brilliant impressions, 21s. Torino, 1834

GALERIE de DUSSELDORF. 30 large Plates, containing 350 Pictures of the most famous Works of the Great Masters, engraved by Mechel. Early impressions, with copious Descriptions. Oblong folio, half-russia, 21s.

LIST of the CLAIMS on the FORFEITED ESTATES of IRELAND ENTERED at CHICHESTER HOUSE on or before AUGUST the 10th, 1790. Folio, old calf, price 21s.

* * * This copy belonged to the late Judge Perrin, of the Irish Bench, and has the decisions, in manuscript, in a fine hand of the period. Very rare in this state.

The STATE TRIALS (HOWELL'S). 33 vols. and Index. Fine copy. half-morocco, 26s. ANOTHER COPY, half-russia, fine copy, 26s.

The ILLUSTRATED LONDON NEWS. Complete from its commencement, in 1842, to 1859. Strongly half bound, but in various styles. Internally and externally clean. 10s. 10s.

L'ETRURIA PITTRICE; ovvero, Storia della Pittura Toscana, dedotta dai Sui Monimenti che si Exhibono in Stampa, dal Secolo X. Fino al Presente. 2 tomos, royal folio, original calf, containing 180 fine Engravings from Pictures of many different Masters of the Italian School, with Vivid Portraits and Biographical Notices of each Painter. 15l. 12s. Firenze, 1791

BIBLIOGRAPHY—TRÉSOR de LIVRES RARES et PRÉCIEUX; ou, Nouveau Dictionnaire Bibliographique, contenant plus de Cent Mille Articles de Livres Rares, Curieux et Recherchés. Par JEAN GEO. T. GRAESSE. 4 vols. 4to. half-vellum extra, gilt tops, 18s.

BIBLIOGRAPHIE des OUVRAGES relatifs à L'AMOUR, aux FEMMES, au MARIAGE, et des Livres Faustiques, Pantagruéliques, Scatologiques, Satyriques, &c. Par M. Le C. D'T. 18mo. half-morocco, 4s. 4s. Dresden, 1859

BIBLIOTHECA (MAGNA) VETERUM PATRUM et ANTIQVORVM SCRIPTORVM ECCLESIASTICORVM: primo quadam a Margarino da Bigne, Sorbonico, collecta et fertio in lucem edita. Nunc vero plus quam Centum Authoribus et Opusculis plurimis incompletata, Historica methodice per singula Secula quibus Scriptores quique virerunt, disposita; et in 14 tomos distributa. In 16 vols. folio, vell., 5l. 5s. Coloniae, 1618

Samuel Tinsley, 10, Southampton-street, Strand.

MESSRS. MACMILLAN & CO.'S PAGE.

CLASSIFIED LIST OF PUBLICATIONS.—No. II.

WORKS ON HISTORY, &c.

By Edward A. Freeman, D.C.L.

- 10s. 6d. HISTORICAL ESSAYS. FIRST SERIES. Second Edition. 8vo.
 10s. 6d. HISTORICAL ESSAYS. SECOND SERIES. 8vo.
 21s. HISTORY OF FEDERAL GOVERNMENT, from the Foundation of the American League to the Disruption of the United States. Vol. I. 8vo.
 6s. OLD ENGLISH HISTORY. With Maps. Third Edition. Extra fcap. 8vo.
 3s. 6d. HISTORY of the CATHEDRAL CHURCH of WELLS, as Illustrating the History of the Cathedral Church of the Old Foundation. Crown 8vo.
 5s. The GROWTH of the ENGLISH CONSTITUTION, from the EARLIEST TIMES. Second Edition, Revised. Crown 8vo.

History of Napoleon I. By P. Lanfrey.

A Translation, with the sanction of the Author. Vols. I. and II. 8vo. 12s. each. (Vol. III. in the press.)

Worthies of All Souls: Four Centuries of

14s. ENGLISH HISTORY ILLUSTRATED from the COLLEGE ARCHIVES. By MONTAGU BURROWS, Chichele Professor of Modern History, Fellow of All Souls. 8vo.

The Holy Roman Empire. By J. Bryce,

D.C.L., Regius Professor of Civil Law, Oxford. Fourth Edition, containing a Supplementary Chapter, giving a brief Sketch of the Rise of Prussia, and the State of Germany under the Confederation which expired in 1866, and of the Steps whereby the German Nation has regained its Political Unity in the New Empire. Crown 8vo.

Milton: History of His Time, Political,

£2 12s. Ecclesiastical, and Literary, with Life. By Professor MASSON. With Portrait. Vols. I. to III. 8vo. (Separately, Vol. II. 16s.; Vol. III. 18s.)

The Annals of Our Time. A Diurnal of

16s. Events, Social and Political, Home and Foreign, from the Accession of Queen Victoria to the Peace of Versailles, Feb. 28th, 1871. By JOSEPH IRVING. Third Edition, half-bound.

"A trusty and ready guide to the events of the past thirty years, available equally for the statesman, the politician, the public writer, and the general reader."—*Times*.*The Daily News Correspondence of the*

6s. WAR BETWEEN GERMANY and FRANCE, 1870-1. Edited, with Notes and Comments. New Edition, complete in One Volume, with Map and Plans. Crown 8vo.

The Seven Weeks' War: its Antecedents

6s. and Incidents. By Captain H. M. HOZIER. New and Cheaper Edition, with Preface, Maps, and Plans. Crown 8vo.

Sir Garnet Wolseley's Red River Expedi-

6s. TION. By Captain G. L. HUYSHE, late on the Staff of Sir Garnet Wolseley. With Maps. Cheaper Edition. Crown 8vo.

European History. Narrated in a Series

6s. of Historical Selections from the Best Authorities. Edited and arranged by E. M. SEWELL and C. M. YONGE. First Series, 1003-1154. Crown 8vo. 6s. Second Series, 1058-1228. Crown 8vo. 6s.

Cameos from English History. By Char-

LOTTE M. YONGE.

5s. Vol. I. From ROLLO to EDWARD II. Second Edition. Extra fcap. 8vo.

5s. Vol. II. The WARS in FRANCE. Extra fcap. 8vo.

Historical Course for Schools. Edited by

EDWARD A. FREEMAN, D.C.L.

3s. 6d. Vol. I. GENERAL SKETCH of EUROPEAN HISTORY. By E. A. FREEMAN, D.C.L. Third Edition. 18mo.

2s. 6d. Vol. II. HISTORY of ENGLAND. By EDITH THOMPSON. Second Edition. 18mo.

2s. Vol. III. HISTORY of SCOTLAND. By MARGARET MACARTHUR. 18mo.

3s. Vol. IV. HISTORY of ITALY. By the Rev. W. HUNT, M.A. 18mo.

3s. Vol. V. HISTORY of GERMANY. By JAMES SYME, M.A. 18mo.

** Other Volumes to follow.

TRAVELS.

By Sir Samuel Baker, F.R.G.S.

- 6s. The ALBERT N'YANZA GREAT BASIN of the NILE and Exploration of the Nile Sources. With Maps and Illustrations. Fourth Edition. Crown 8vo.
 6s. The NILE TRIBUTARIES of ABYSSINIA and the SWORD HUNTERS of the HAMRAN ARABS. With Maps and Illustrations. Fifth Edition. Crown 8vo.

Greater Britain. A Record of Travel in

6s. English-Speaking Countries during 1866-7. By Sir CHARLES W. DILKE, M.P. Sixth Edition. Crown 8vo.

At Last. A Christmas in the West Indies.

6s. By the Rev. CHARLES KINGSLEY, Canon of Westminster. Third and Cheaper Edition. Crown 8vo. with numerous Illustrations.

The Malay Archipelago: the Land of the

7s. 6d. Orang-Utan and the Bird of Paradise. A Narrative of Travel, with Studies of Man and Nature. By ALFRED RUSSEL WALLACE. Third and Cheaper Edition. With Maps and Illustrations. Crown 8vo.

Central and Eastern Arabia, 1862-3:

6s. Narrative of a Year's Journey. By W. GIFFORD PALGRAVE. With Maps, &c. Sixth Edition. Crown 8vo.

By Sea and by Land. Being a Trip

8s. 6d. through Egypt, India, Ceylon, Australia, New Zealand, America, All Round the World. By HENRY A. MEREWETHER, one of Her Majesty's Counsel. Crown 8vo.

"A most racy and entertaining account."—*Glasgow News*.*Six Weeks in the Saddle: a Painter's*

6s. Journal in Iceland. By S. E. WALLER. With Illustrations by the Author. Crown 8vo.

"An exceedingly pleasant and naturally-written little book."—*Times*.*Station Life in New Zealand.* By Lady

3s. 6d. BARKER. Third Edition. Globe 8vo.

Holidays on High Lands; or, Rambles and

6s. Incidents in Search of Alpine Plants. By the Rev. HUGH MACMILLAN, LL.D. F.R.S.E. Author of "Bible Teachings in Nature," &c. New Edition, Revised and Enlarged. Extra fcap. 8vo.

Tales of Old Travel. Re-narrated by

6s. HENRY KINGSLEY. With Illustrations by Huard. Fourth Edition. Crown 8vo.

NATURAL HISTORY.

The Life and Habits of Wild Animals.

21s. Twenty Illustrations by Joseph Wolf, engraved by J. W. and E. Whymper. With Descriptive Letter-press by D. G. ELLIOT, F.L.S. Super-royal 4to. cloth extra, gilt edges.

Also a FINE EDITION, royal folio, in polished Levant morocco elegant, Proofs before Letters, each proof signed by the Engravers, price £1. 8s.

"The fierce untameable side of brute nature has never received a more robust and vigorous interpretation, and the various incidents in which particular character is showed are set forth with rare dramatic power."—*Full Mail Gazette*.*Glaucus; or, the Wonders of the Shore.*

5s. By the Rev. CANON KINGSLEY. With Coloured Illustrations. New Edition, Revised and Enlarged. Crown 8vo.

The Origin and Metamorphoses of Insects.

3s. 6d. By Sir JOHN LUBBOCK, M.P. F.R.S. With Illustrations. Second Edition. Crown 8vo.

The Population of an Old Pear Tree.

4s. 6d. From the French of E. VON BRUTSSEL. Edited by the Author of "The Heir of Redclyffe." With Illustrations by Becker. Cheaper Edition. Crown 8vo.

RICHARD BENTLEY & SON'S
NEW WORKS.

Now ready at every Bookseller's, price One Shilling.

The TEMPLE BAR MAGAZINE, for
MAY, in which is continued Mrs. LYNN LYNTON'S New Serial
Story, PATRICIA KEMBALL, and which also contains part of
Major WHYTE MELVILLE'S New Story, UNCLE JOHN, and
other Articles and Stories.

TERESINA PEREGRINA; or, Fifty
Thousand Miles of Travel Round the World. By THERESA
YELVETON, Lady AVONMORE. 2 vols. post 8vo. 52s.

The LIFE and LABOURS of
ALBANY FONBLANQUE. Including his Contributions to the
Examiner. Edited by his Nephew, E. B. DE FONBLANQUE.
8vo. 16s.

This book is full of delightful anecdotes. We will only quote one, and that not one of the best. The Duke of Wellington, on the 27th of November, 1857, stated that two Irish clergymen had been murdered. Lord Mulgrave exclaimed, "Oh, no; not one." Upon which the Duke rejoined, "If I am mistaken, I am sorry for it." — *Vanity Fair*.

ANECDOTE LIVES of the LATER
WITS and HUMOURISTS: Curran, Coleridge, Lamb, Charles
Matthews, Tallyrand, Jerrold, Albert Smith, Hood, Thackeray,
Dickens, Leigh Hunt, &c. By JOHN TIMBS, F.S.A. 2 vols.
crown 8vo. 32s.

A fund of agreeable reading, which may be dipped into at any
place or at any moment, with the certainty of finding something worth
having. — *Daily News*.

The DAY AFTER DEATH; or, the
Future Life as Revealed by Science. By LOUIS FIGUER.
Author of 'The World before the Deluge,' &c. A New and Popular
Edition, in crown 8vo. with Illustrations, 6s.

BYGONE DAYS in DEVON and
CORNWALL. With Notes of Existing Superstitions and Cus-
toms. By MRS. HENRY PENNELL WHITCOMBE. Post 8vo.
7s. 6d.

FRENCH SOCIETY from the
FRONDE to the GREAT REVOLUTION. By HENRY BAR-
TON BAKER. 2 vols. crown 8vo. 21s.

THE NEW AND POPULAR NOVELS,
At every Library.

JOHNNY LUDLOW. 3 vols.
crown 8vo.

The author has given proof of a rarer dramatic instinct than we
had suspected among our living writers of fiction. It is not possible, by
means of extracts, to convey any adequate sense of the humour, the
pathos, the dramatic power, and graphic description of this book. We
recommend our readers to procure it for themselves; and we are quite
certain they will thank us for having led them to a rare enjoyment.

Nonconformist.

AT HER MERCY. By the Author
of 'Lost Sir Manningbend.' 3 vols. crown 8vo.

"At Her Mercy" contains many pleasant, lively, telling descriptions
both of persons and of scenes, many laughter-moving remarks
and situations, and an undercurrent of genuine, genial, and perfectly
natural humanity. The heroine's character alone is sufficient to cover
a multitude of faults, it is conceived and treated with so faithful an
appreciation of what is truly feminine and lovable. — *Pall Mall Gazette*.

THE MYSTERY of ASHLEIGH
MANOR. By ELIZA RYHL DAVIES. 3 vols. crown 8vo.

"Three volumes of thrilling interest." — *Vanity Fair*.
"The authoress displays very considerable dramatic faculties, and
there is a very remarkable individuality in the book. Its effect, as a
whole, is startling and impressive. The story is weird and ghastly." —
Daily News.

"NO INTENTIONS." By Florence
MARREYAT. Author of 'Love's Conflict,' &c. 3 vols. crown 8vo.

REGINALD HETHEREDGE. By Henry
KINGSLEY. Author of 'Ravenshoe,' 'Geoffry Hamlyn,' &c.
3 vols. crown 8vo. [Immediately.]

RICHARD BENTLEY & SON, New Burlington-street,
Publishers to Her Majesty.

13, Great Marlborough-street.
HURST & BLACKETT'S
NEW WORKS.

THROUGH RUSSIA: from St. Peters-
BURG to ASTRAKHAN and the CRIMEA. By Mrs. GUTHRIE.
2 vols. with Illustrations. 1s.

Mrs. Guthrie is a lively, observant, well-informed, and agreeable
travelling companion. The book is interesting throughout.

"A pleasant book to read. It contains a fair, and often very picturesque description of a part of Russia by no means familiar to tourists." — *Review of Reviews*.

"A brightly-written account of a tour by Petersburg and Moscow, and so down the Volga and Don to the Crimea." — *Athenaeum*.

"A very notable record of a most remarkable journey. It is right well worthy of perusal." — *Standard*.

SPAIN and the SPANIARDS. By
AZAMAT BATUK. 2 vols. 21s.

"Here is at last a book on Spain of the kind we have been asking for. Azamat Batuk fills his pages with his personal experiences among the armed factions who are contesting the government of the country, and describes the men who have made themselves conspicuous. Altogether his gallantry and portraiture is alone sufficient to recommend his book." — *Saturday Review*.

"By the aid of this really enterprising book, the present state of the Northern Provinces of Spain may be easily divined, and the *caos* of politics of the moment be brought before the mind eyes of the reader."

"A highly interesting and amusing book. In the work Azamat Batuk has made himself more enjoyable and readable than ever."

REMINISCENCES of a SOLDIER. By
COL. W. K. STUART, C.B. 2 vols. 21s. [Just ready.]

VOLS. III. AND IV. OF

The HISTORY of TWO QUEENS:
CATHERINE of ARAGON and ANNE BOLEYN. By W. HEP-
WORTH YOUNG. SECOND EDITION. Demy 8vo. 30s. COM-
PLETING THE WORK.

"These volumes will be perused with keen interest by thousands of
readers. The work should be found in every library." — *Post*.

"Mr. Dixon has pre-eminent the art of interesting his readers. He has produced a narrative of considerable value, conceived in a spirit of fairness, and written with power and picturesque effect."

Daily News.

WORRIES of HOPE and COMFORT to
those in SORROW. Dedicated by permission to the QUEEN.
1 vol. 8s. bound.

"The writer of the tenderly-conceived letters in this volume was
Mrs. Julius Hare, a sister of Mr. Maurice. They are instinct with the
devout submissiveness and fine sympathy which we associate with
the name of Maurice; but here is added a dash of wit, and a
little something too, in the direction of language, which we hardly find
even in the brother. They cannot fail to afford much comfort to a
wide circle. A sweetly-conceived memorial poem, bearing the well-
known initials, 'E. H. P.', gives really a very faithful outline of the
life." — *British Quarterly Review*.

LIFE of the Rt. Hon. SPENCER PER-
CEVAL. Including his Correspondence with numerous Distinguished Persons. By HIS GRANDSON, SPENCER WALPOLE.
2 vols. with Portrait, 30s.

LODGE'S PEERAGE and BARONET-
AGE for 1874. Under the Especial Patronage of HER MAJESTY, and
Corrected by the Nobility. 3rd Edition. 1 vol. with the Arms
beautifully engraved, 31s. 6d. bound, gilt edges.

LIFE of MOSCHELES, with Selections
from his DIARIES and CORRESPONDENCE. By his WIFE.
2 vols. large post 8vo. with Portrait, 24s.

MY RECOLLECTIONS, from 1806 to
1873. By Lord WILLIAM PITTE LENNOX. 2 vols. 8vo. 30s.

The EXILES at ST. GERMAINS. By
the Author of 'The Lady Shakerley.' 1 vol. 7s. 6d.

POPULAR NEW NOVELS.
FOR LOVE and LIFE. By MRS.
OLIPHANT. Author of 'Chronicles of Carlingford,' 'Ombræ,'
'May,' &c. 3 vols.

CLAUDE MEADOWLEIGH: ARTIST.
By Captain W. E. MONTAGUE. 3 vols.

"A very pleasant and creditable book." — *The Academy*.

GENTIANELLA. By Mrs. Randolph.

"Mrs. Randolph is a mistress of her art. In 'Gentianella' we have a combination of a fascinating style with the incalculable of the highest pathos. The story is simple, but the effect is grand. The reader will be unable to lay down the book." — *John Bull*.

"Gentianella" will unquestionably rank with the best novels of our day. The plot is interesting, original, and skilfully worked out, and the characters are true to nature." — *Court Journal*.

SECOND-COUSIN SARAH. By F. W.
ROBINSON. Author of 'Grandmother's Money,' &c. 3 vols.

"A readable story. It has plenty of incident." — *Athenaeum*.

"A book which it is impossible to lay aside. The writer exercises a
marvellous fascination over the reader, from his life-like delineations
of character and the magical power of the conversations." — *John Bull*.

"An interesting, amusing, and clever novel." — *Sunday Times*.

OUT of COURT. By Mrs. CASHEL HOEY,
Author of 'A GOLDEN SORROW,' &c. 3 vols.

"A capital novel, which is delightful to read, and which it will be
pleasant to remember. It is emphatically what Charles Lamb would
have called a healthy book." — *Pall Mall Gazette*.

"A most fascinating and admirably constructed story. It is as
powerful as it is well written and well imagined." — *Post*.

WON at LAST. By Lady Chat-
TERTON. 3 vols. [Next week.]

CHATTO & WINDUS, PUBLISHERS.

MR. SWINBURNE'S NEW POEM.

BOTHWELL,

By ALGERNON CHARLES SWINBURNE,

In crown 8vo. pp. 540,

WILL BE READY IN A FEW DAYS.

MR. SWINBURNE'S OTHER WORKS.

CHASTELARD: a Tragedy. Fcap.
8vo. price 7s.

SONGS BEFORE SUNRISE. Post
8vo. price 10s. 6d.

POEMS and BALLADS. Fcap. 8vo.
price 9s.

NOTES on 'POEMS and BALLADS,'
and on REVIEWS of THEM. Demy 8vo. price 1s.

THE QUEEN MOTHER and ROSA-
MOND. Fcap. 8vo. price 5s.

ATALANTA in CALYDON. Fcap.
8vo. price 6s.

A SONG of ITALY. Fcap. 8vo.
price 3s. 6d.

WILLIAM BLAKE: a Critical Essay.
With Fac-simile Paintings, Coloured by Hand, after the Draw-
ings by Blake and his Wife. Demy 8vo. price 16s.

UNDER the MICROSCOPE. Post
8vo. price 10s. 6d.

ODE on the PROCLAMATION of the
FRENCH REPUBLIC. Demy 8vo. price 1s.

MR. O'SHAUGHNESSY'S POEMS.

MUSIC and MOONLIGHT: Poems
and Songs. By ARTHUR O'SHAUGHNESSY, Author of 'An
Epic of Woman.' Fcap. 8vo. cloth extra, 7s. 6d.

POPULAR ILLUSTRATED BOOKS
at 7s. 6d.—A Selection from our FULL ILLUSTRATED CATA-
LOGUE, a Copy of which will be sent free for a Stamp.

ARTEMUS WARD'S WORKS, complete. Portrait and Fac-simile.
ASHSTON SMITH'S REMINISCENCES. Coloured Illustrations.
BICHSTEIN'S PRETTY AS SEVEN. Richter's 96 Pictures. Gut-
geschwärz's 100 Pictures. Standard Steel Plates.

BRET HARTE'S WORKS, complete. Illustrated.
COLMAN'S BROAD GRINS. Frontispiece by Hogarth.
CRUIKSHANK'S MIRTH ALMANACK. 2,000 Plates and Wood-
cuts. GOLDSMITH'S IRISH HUMOUR. 300 Illustrations.

CUSSINS'S HANDBOOK of HERALDRY. 320 Illustrations.
ENGLISHMAN'S HOUSE, by Richardson. 600 Illustrations.
FOOL'S PARADISE. 200 funny pictures, coloured, in 4to.

FURTHER ADVENTURES in FOOL'S PARADISE. Uniform.
GOLDSMITH'S IRISH HUMOUR. 300 Illustrations. GOLDSMITH'S
TREASURY of FOLK-LIFE. Beautiful gilt binding.

GRIMM'S POPULAR STORIES. Cruikshank's Plates, col. extra.
HALL'S SKETCHES of IRISH CHARACTER. Steel Plates.

HISTORIES of PLAYING CARDS. 60 Illustrations.

HISTORIES of ROMANCES. Numerous Illustrations.
Illustrated by G. Cruikshank.

LIFE in LONDON. Cruikshank's coloured Plates.

MARK TWAIN'S CHOICE WORKS. Portrait and Illustrations.
MILTON'S PARADISE LOST, from CARICATURAL POINTS. Illustrated.

POE'S WORKS. Tales, Poems, and Stories. Illustrated.
RABELAIS, with Dore's Illustrations. Complete Translations.

REMARKABLE TRIALS. Phiz's Illustrations.

SHELLEY'S EARLY LIFE, by D. F. MacCarthy. Portraits.
SUMMER CRUISING in THE SOUTH SEAS. 24 Illustrations.
SWEENEY TROUT. By S. T. COLERIDGE. 100 Coloured Pictures.

THEODORE WEBER'S HUMOROUS WORKS. Portraits, Views, &c.
WONDERFUL CHARACTERS. 61 curious Plates.

WRIGHT'S CARICATURE HISTORY of THE GEORGES. Steel
Plates by Fairholt, and 400 Woodcuts.

WILDE'S WORKS. 100 Steel Plates.

MADRE NATURA versus The
MOLOCH of FASHION. By LUKE LIMNER. With 31 Illus-
trations by the Author. Fourth Edition, Revised and Corrected.
Cloth extra, 2s. 6d.

THE SLANG DICTIONARY: Etymo-
logical, Historical, and Anecdotal. An Entirely New Edi-
tion, containing 10,000 words, and 1,000 more than the last Edition. Crown
8vo. with curious Illustrations, cloth extra, 6s. 6d.

LOST BEAUTIES of the ENGLISH
LANGUAGE. An Appeal to Authors, Poets, Clergymen
and Public Speakers. By CHARLES MACKAY, LL.D. Crown 8vo.
cloth extra, 6s. 6d.

LONGFELLOW'S PROSE WORKS,
complete; including his Stories and Essays 'On the Poets and
Poetry of Europe,' &c. Edited, with an Introduction, by the Author
of 'Tennysoniana.' With Portraits and Illustrations by Valentine
W. Bromley. 800 pages, crown 8vo. cloth extra, 7s. 6d.

The PURSUIVANT of ARMS; OR,
Heraldry founded upon Facts. By J. R. PLANCHÉ, Esq. F.R.A.
Somerset Herald. To which are added, Essays on the Badges of
the Houses of Lancaster and York. A New Edition, Enlarged and
Revised by the Author, Illustrated with Coloured Frontispices
and Five-Page Plates, and about 200 Illustrations. Crown 8vo. cloth extra, gilt
edges, 6s.

PUCK on PEGASUS. By H. CHOL-
MONDELEY-PENNELL. Profusely Illustrated by the late John
Leech, J. K. Browne, Sir Noel Paton, John Millais, John Ten-
nyson, Edward Doyle, Miss Ellen Edwards, and other Artists. A New
Edition (the Seventh). Crown 8vo. cloth extra, gilt edges, 6s.

AMUSING POETRY: a Selection of
Humorous Verse from all the best Writers. Edited, with a Pre-
face, by SHIRLEY BROOKS. Fcap. 8vo. cloth extra, gilt edges,
2s. 6d.

CHATTO & WINDUS, 74 and 75, Piccadilly, W.

The C
Ross N
Castro
publis
cerity
equal
consiste
three p
noble,
turba
charact
style i
is exci
written
sentati
recent
The K
is want
be good
which a
—that acc
accord
baring
sight th
Whenev
toric, t
world i
which i
sooner
Beaton,
holding
privile
that," —
Seutche
philosop
and bitt
The He
Drop
By Just
—and
mother'

Hav
We
—the la
hunting
another,
in the
genius a
of natur
as a sim
set vibr
all the l
For t
the dra
Neil the
compens
to stir
none wi
many wi
scenes i
the less

SATURDAY, MAY 9, 1874.

LITERATURE

MR. ROSS NEIL'S PLAYS.

The Cid.—The King and the Angel.—Duke for a Day; or, the Tailor of Brussels. By Ross Neil. (Ellis & White.)

THE same qualities that distinguished Mr. Ross Neil's 'Lady Jane Grey' and 'Inez de Castro' are apparent in the three plays now published. In dignity of language and sincerity of workmanship the new volume is equal to the old, and in construction and consistency it is superior. In two out of the three plays the action, which is simple and noble, progresses, free from all episodical disturbance, to a satisfactory termination. The characters are natural and recognizable, the style is sustained, and a fair amount of interest is excited in the mind of the reader. Of plays written with an obvious view to stage representation, few that have appeared during recent years are superior to 'The Cid' and 'The King and the Angel.' One quality only is wanting to elevate what all must admit to be good work into greatness. This quality is that creative, imaginative, or electrical faculty which all men recognize and none can define,—that power of bringing into sympathetic accord man and the world around him, of baring the heart of a man and presenting to sight the pulsations with which all are familiar. Whenever, through pages, it may be, of rhetoric, this divine faculty is exhibited, the world is quick to recognize it, and the work in which it appears does not fail to win its way sooner or later to reputation. When Marie Beaton, in 'Chastelard,' sees the headsman holding up to public view by the hair the head of the man she loves, and envying him the privilege, hungrily exclaims, "I never did that,"—when Tresham, in 'A Blot on the Scutcheon,' dying of the poison he has taken, philosophizes in a vein of mingled easiness and bitterness,

There are blind ways provided, the foredone
Heart-weary traveller in this pageant world
Drops out by, letting the main masque defile
By the conspicuous portal: I am through,
Just through,

—and when Beatrice Cenci, binding up her mother's hair previous to execution, exclaims,

How often

Have we done this for one another: now
We shall not do it any more,

—the language, extravagant in one case, and hinting at madness, calm and reflective in another, and commonplace, we may almost say, in the third, has a dramatic fitness which genius alone can convey. There is the "touch of nature," the indescribable something which, as a single note out of an entire gamut will set vibrating the glasses in a room, awakens all the harpies of our nature.

For the absence of this supreme quality of the dramatist from the plays of Mr. Ross Neil the sustained dignity of the work must compensate as it may. If no passage is likely to stir into tumult the pulses of the reader, none will cause a sensation of annoyance, and many will awaken pleasurable emotions. Some scenes in 'The Cid' are thoroughly touching; the lesson of 'The King and the Angel' is agreeably conveyed, and the rather conserva-

tive moral of 'Duke for a Day' is urged by means of a story which, while it is commonplace in its leading incidents, has some very amusing and humanizing scenes.

Conscious, it would appear, of the want of invention he shares with all English dramatists, Mr. Ross Neil does not aim at originality of story. His plots, with the exception of the 'Duke for a Day,' are historical or quasi-historical. In this piece, even, the story of which is but an amplification of the framework of the 'Taming of the Shrew,' the author advances a traditional authority for his facts. Of the three plays he now publishes, the first is decidedly the best. In treating the subject of the Cid, Mr. Ross Neil has, in some respects improved upon the work of his predecessors, both Spanish and French. He fails, indeed, to impart the full sense of the atrocity of which Gomez, the Lozano of the original, is guilty in his assault upon the father of the Cid, does not show with equal clearness the turbulent and aggressive pride of the Spanish nobility, and strips of a portion of its tenderness the character of Gomez. Some of the speeches addressed to the Cid by his father, in the first part of 'Las Mocedades del Cid' of Guillen del Castro, are, however, supremely tender. Such is the soliloquy when Diego is waiting to hear the result of the duel, and finds subject for apprehension in every sound.—

Ay cielo santo!
Y quantas cosas de pesar sospecho!
Que siento? Es él? Mas no meresco tanto.
Será que corresponden á mis males
Los ecos de mi voz y de mi llanto.

So far as regards the closeness and probability of the action, his version of the Cid is an improvement upon the plays of his French and Spanish predecessors. Corneille is tied down by his endeavour to conform to the Unities, and the deeds the Cid is compelled to achieve during the thirty hours to which the French dramatist extended the space allowed by his predecessors for a dramatic fable, are startling. He represents, moreover, the Infanta as in love with the hero, and introduces some scenes of bewailing on the part of the amorous princess, which, with no countervailing advantage, impede the movement of the play. The change Mr. Ross Neil has made in these respects, is wholly advantageous. Less justifiable, perhaps, is the substitution, for the box on the ears administered by Gomez to Diego, which has so exercised French actors and critics, of blow with the flat of a sword. Our dramatist departs from his predecessors, moreover, in making the king yield so far to the entreaties of Ximena as to banish Rodrigo from his court. It is, accordingly, as a volunteer the Cid joins the Spanish army, defeats his country's enemies, and wins his famous title. The character of Ximena gains rather than loses by the treatment adopted, and the scenes of contest between love for the offender and desire to avenge the offence are highly touching. 'The King and the Angel' is a version of the story of 'Robert, King of Sicily,' which Leigh Hunt, in his 'Jar of Honey from Mount Hybla,' told at length, and commended to future dramatists. Some skill is shown in the treatment: the varying phases of mind of the monarch, who finds an angel in possession of his throne, and himself reduced to companionship with fools and churls, being carefully depicted, and a love interest being

introduced with no great violation of the consistency or probability of the story. The weakest part of the play is probably the character of the fool whose associate King Robert becomes. His moralizings are not very amusing, and the friendliness he demonstrates to the fallen monarch is neither too probable nor too much in keeping with the character he bears.

'Duke for a Day' is the story of a turbulent tailor, who heads the disaffected citizens of Brussels. Wandering, disguised like Haroun Alraschid, about his city, in which he is as yet a stranger, the Duke of Burgundy encounters the ambitious Peter, and listens to an unqualified condemnation of the policy of his predecessors and a statement of the reforms that would be effected were the self-constituted "tribune of the people" once in power. By a device similar to that in the 'Taming of the Shrew,' the tailor is made to believe himself the Duke. Peter's change of character when once in power is more complete than that even of Rabagaz in M. Sardon's comedy. He approves the measures he had previously condemned, thanks the ministers he had proposed to impeach, levies new taxes, gives gems of value to court ladies, claps into prison his former associates, and issues a warrant for his own arrest. The moral of this borders, perhaps, a little upon commonplace, but the treatment is effective, and the scenes in which Peter exhibits his delight and bewilderment are both humorous and dramatic.

Mr. Ross Neil's verse is easy and fluent, but is sometimes too elastic. It is difficult to justify such lines as—

It goes with me
As with one that pines for morning light. No more.
Here let me rest and wait.

Admiration for the dramatists of the Elizabethan epoch leads him sometimes into imitation.

O she is fairer than the star that lies
A brooch i' the morning's bosom—
recalls Marlowe's famous address to Helen :—
O, thou art fairer than the evening air,
Clad in the beauty of a thousand stars.

The simile of the brooch is weak and commonplace. The negative virtues of the verse are numerous, and it has some positive merits. It is never pretentious, affected, or crabbed, and it is at times both musical and flexible. A few lyrics scattered through the plays have little value in thought or diction. There seems no reason why these plays should not appear on the stage now that a taste for blank verse productions has once more asserted itself. 'The Cid' especially seems suited for representation.

ALL SOULS.

Worthies of All Souls: Four Centuries of English History illustrated from the College Archives. By Montagu Burrows. (Macmillan & Co.)

ALL SOULS COLLEGE has long been conspicuous among the Colleges of Oxford as a non-educational body. With the exception of two or three scholars, it admits no undergraduates within its walls, and all its members either are or have formerly been on the foundation of the College. For this reason, it has always roused the indignation of a certain portion of Oxford reformers, although others see in it

a nearer approximation to their ideal than in Colleges which devote themselves almost exclusively to the training of undergraduates. If the primary end and object of the collegiate system is the education of youth, there is no doubt that the constitution of All Souls is a crying abuse; but if education, however important, is the secondary end of a College, or rather, we should say, if education is more likely in the long run to be promoted by indirect than by direct means, by creating a body of learned men, rather than by creating a body of men bound to impart knowledge to others, then All Souls furnishes, with some considerable modifications, a type which it is desirable to see developed, at least, in some of the Colleges around it. If properly administered, such a college might afford to a select body of the most distinguished among Oxford graduates, a home of learned retirement, and every opportunity for a life of study, as well as a centre from which those whose genius leads them to a more active life can issue forth to the profession of law, or to a literary career outside the University. This is the view which Prof. Burrows, himself a Fellow of All Souls, brings out in the present volume, although at the same time he does not attempt to decide the question between the two systems. He simply gives an honest unpretentious historical account of the College from its foundation, and of the distinguished men who have at various times been found among its Fellows, leaving the reader to judge whether it has fulfilled the intellectual end for which it was intended by its founder.

Prominent among the Worthies of All Souls, and deserving the first mention, is the founder himself, Archbishop Chichele. Born in 1362, educated at Winchester and New College, under the eye of William of Wykeham himself, he soon showed himself an apt pupil of his distinguished master, with whom he lived for many years in terms of personal intimacy. After a successful career as an ecclesiastical lawyer, he became, at a comparatively early age, the trusted agent and minister of Henry the Fourth, who obtained for him, first, the Bishopric of St. David's, and afterwards the Primacy of England. In this difficult position he seems to have steered his course with ability and a spirit of independence, amid the conflicting claims of Church and State. He was jealous of English liberties, and, at the same time, he was a loyal, obedient subject of the Pope. "He was thorough-paced in all spiritual Popery," says Fuller, in his 'English Worthies.' This point in the character of the Archbishop is extremely displeasing to Prof. Burrows; and the view taken of his submission to Rome, when he considered Rome to be speaking with authority, is rather a narrow and one-sided one. For a man in his position, Primate of England and the trusted favourite of the king, to have given way when he might have with the greatest ease shaken off the Papal yoke, showed, at least, humility and self-control, whatever we may think of the actual rights of the question. Chichele not only yielded precedence to the Papal legate, but used all his influence to obtain the abrogation of the Statute of Praemunire by the House of Commons. This act of submission to an authority which he regarded as having a right to command, Prof. Burrows regards as a "weakness," a "degra-

dation," a "failure," and rather ungenerously hints that the Archbishop would have been more manly and persevering in his independence if he had been of noble blood, instead of being the son of a tradesman. It is impossible for an historian to judge of the character of leading men if he considers them apart from the religion they profess: Chichele was a thorough Papist, and, therefore, is not to be judged by a Protestant standard; a man who founded a college, of which one of the main objects was the saying of Masses, would naturally regard any sort of revolt against Rome as an act of disloyalty and treason.

The College seems to have sailed pretty smoothly through the troublous times of the Reformation. The Warden and Fellows in the reign of Henry the Eighth, forty-one in number, took the oath of allegiance, one and all, to the king as the Head of the English Church. Poor Archbishop Chichele must have turned uneasily in his grave when he heard his little family all swear that "the Bishop of Rome, who in his Bulls usurps the title of Pope, and claims for himself the headship of a supreme pontiff, has no higher jurisdiction granted him by God in this realm of England than any other foreign Bishop," and when they promised that none of them would "hereafter, in any public or private discourse, mention the said Bishop of Rome by the title of Pope or Supreme Pontiff." As a reward for their fidelity they obtained a share in the spoils of the monasteries, and seem to have departed somewhat from the rigour of the early rule, for in 1541, in consequence of a complaint of certain scandals among the Fellows, Cramner holds a Visitation of the College, and issues a series of Injunctions, which seem to hint at growing abuses.—

"The Warden and Fellows are to wear gowns reaching to the heels, shirts that are plain, and not gathered round the collar and arms, or ornamented with silk. Dogs are to be rigorously excluded from the College. Penalties are imposed for absence from College, insubordination, quarrels and intemperance: for which there are no less than four different names with a saving clause at the end: *computationibus, ingurgitationibus, crapulis, ebrietatis, ac alius enormibus et excessivis comedassationibus*. No private servants are to be kept, no lads to reside in College. Newly elected Fellows are not to be required to entertain the rest. But, above all, there are no less than four clauses devoted to the practice, which had crept in, of taking money for the Resignation of Fellowships."

During this critical period, the Warden was one Warner, a man of pliant and able character, of easy conscience, and very considerable powers of management. He adopted without any difficulty the changes introduced by Henry the Eighth and the more advanced Protestantism of Edward the Sixth. During Queen Mary's reign he bowed his head before the storm, and retained his wardenship during the first two years after her accession. But he had committed himself too completely to the party of the Reformation to be able to reassume the character of a devoted Papist, and he therefore had to retire from office for a while, though, strange to say, he at the same time retained his ecclesiastical preferments. But Mary died a few years later, and happier days smiled upon him. He was restored to his office by Queen Elizabeth, built himself more comfortable quarters in the College than the warden had formerly inhabited, and died

at his post at a good old age. His career was a typical one, and shows the temper of a large proportion of ecclesiastics and noblemen of the time of the Reformation. Two distinguished jurists, both Fellows of All Souls, Sir John Mason and Sir William Petre, held the post of Privy Councillor through the reigns of Henry, Edward, Mary, and Elizabeth, not considering the religious question of sufficient importance to interfere with their official position.

We cannot attempt to trace the history of the College during the peaceful reign of Elizabeth or the stormy times of the Civil War. It seems to have been alternately compliant and determined in its dealings with the dominant party. Archbishop Laud dealt with All Souls in the same high-handed fashion, which was the general characteristic of his policy. He came into direct collision with it by an attempt to thrust upon the College as Fellow a man who certainly had the highest claims, on the ground of personal authority, to be elected into their society. Jeremy Taylor was, however, a Cambridge man, and the Statutes of the College required three years of study at Oxford, and so the Fellows very rightly rejected him. It was during this period that All Souls made its only attempt in an educational direction. Towards the end of Elizabeth's reign it began to admit poor scholars (*servientes*) within its walls, and, in 1612, had as many as thirty-one of these resident in College; but they soon dwindled away amid the troubles of the Civil War, and we hear nothing more of them afterwards.

Prof. Burrows gives us some interesting information about the history of Oxford during the Civil War. He tells us that it is quite a mistake to suppose that the Colleges willingly offered their plate to be melted down for the King's service. Charles certainly put his demand in the shape of a request for a loan, but such a request was a demand none the less, issued as it was by a King in the midst of his Court, and a General in the midst of a camp, and at a time that Oxford was the headquarters of the Royalists. Probably, public opinion was much divided even in the most loyal colleges. Some enthusiastic friends of the King may have been willing to make the sacrifice, either from personal affection to their Sovereign or from hatred of the Puritans; but the majority must have parted very reluctantly with their priceless heirlooms. Of All Souls itself Prof. Burrows says:—

"It will require no stretch of imagination to conceive the feelings with which the inventory was taken for the last time, and the treasures of art, chiefly the gift of members of the College, which had been collecting for two centuries, sent off to the melting-pot. This time the 'treasury in the Tower' was clean swept of all the 'faire basons,' 'faire flagons,' 'faire goblets,' and 'faire salts double guilt,' the 'cupp double guilt,' with a cover which hath a piece of St. Michael upon it, given by Warden Keyes (1442), and the nests of twelve boles silver, the first having a foot and a gilly-flower in the bottom,—and many other equally precious and no doubt beautiful things,—of these not one has survived the sacrifice of January 19, 1642-3."

Sheldon, who was Warden at the time of Charles's defeat, was removed by the Parliamentary Commissioners, most of the Fellows were expelled, and their places filled by

nominees of the Parliament. But even during the critical period of the Commonwealth, All Souls was not destitute of distinguished men among its Fellows. Thomas Sydenham, the physician, was one of those imposed upon the College by the Parliamentary visitors, and Christopher Wren had been eight years a Fellow at the time of the Restoration. We will not follow Prof. Burrows through the rather eventful history of the College, since the time when Sheldon was restored to the wardenship on the return of Charles the Second only to become immediately afterwards Bishop of London and Archbishop of Canterbury : it is enough to say that during the Stuart period the system of the corrupt resignation of Fellowships became the very general custom, in spite of the efforts of visitors of the College to suppress it, that the Court from time to time recommended to the College some *protégé* of the Crown or the Archbishop of Canterbury, and that from this interference there probably arose that preference for men of good family which has been charged on All Souls. It was natural that those royal nominees should not be men of very distinguished talent, and that in their election of other Fellows, they should have a leaning to men of gentlemanlike birth and cultivation rather than to those of eminent intellectual qualification. Hence in all probability arose the calumny, the truth of which Prof. Burrows indignantly disclaims, that in the statutes of the College is inserted a proviso that the Fellows are to be *bene nati, bene vestiti, mediocriter docti.* On his own showing, however, the supposed proviso has a sort of mythical truth : it represents an oral tradition which was long observed in the College, and even in recent times was by no means wholly extinct. Among modern undergraduates the same myth is embodied in the belief that, before an election at All Souls, the candidates who head the list are asked to dinner ; that one of the dishes is always cherry pie, and the various candidates are carefully watched to see whether they dispose of the stones in the gentlemanlike manner that good breeding dictates, and that they are accepted or rejected accordingly.

Among the Worthies of All Souls must not be omitted one to whom Prof. Burrows devotes a special Appendix—the All Souls Mallard. It is stated that on the foundation of the College, an overgrown mallard was found in a drain when the foundations were being dug. Prof. Burrows gives a rationalistic interpretation of the legend, and suggests that what was found was not a mallard, but a seal of one Malard, a clerk, with a nondescript bird for its device, and that thence arose the story. At all events, the Mallard was for some centuries celebrated every year in the most festive manner. A pretended search was made for the mallard in every part and portion of the College by a procession, headed by a "Lord Mallard," elected for the occasion, and accompanied by six officers appointed by him, with white staves in their hands, and medals hanging on their breasts, tied with large blue ribands. This solemnity was accompanied by an equally solemn orgie, and by a song, of which the chorus to each verse ran as follows :—

O by the blood of King Edward,
O by the blood of King Edward,
It was a swapping, swapping Mallard.

It was only in recent times that the singing of the Mallard song at All Souls died out.

The reader will find up and down the pages of Prof. Burrows's book a number of quaint stories and useful scraps of information regarding the history of Oxford. It is written throughout with moderation and judgment, except when its author touches on religious topics. In his estimate of the Worthies of the College, he is, with this single exception, singularly dispassionate and unprejudiced. If some of those whose merits he enlarges upon are scarcely known to fame outside of Oxford, this is, perhaps, all the more reason why he should seek to claim for them the place in history to which their worth and talents entitle them.

The History of Japan, from the Earliest Period to the Present Time. Vol. I.—To the Year 1864. By Francis Ottewell Adams. (H. S. King & Co.)

THE interest taken by the Japanese in everything foreign has been fully reciprocated by the English public. Since the conclusion of the Treaties in 1858, book after book has appeared on the manners and customs of the Japanese, and the volume before us is the first instalment of the second work on the history of the country which has passed through the London press in the course of the last few months. The subject is one well worthy of attention, and doubtless the time will before long come when much that is indefinite in the information we now possess will be made precise, and that which is obscure will be cleared up. At present the Japanese officials have not sufficiently overcome their jealousy of foreigners to be willing to initiate them into the mysteries of native politics. We know more now of the constitution of Japan than we did when we made a treaty with the Tycoon, believing him to be the temporal Emperor ; but there is much that is still hidden from our sight. Up to a certain point information is freely given us, but beyond that point we are not permitted to peer. We see riots break out, rebellions become formidable and disappear ; we ourselves are the victims of a constantly changing policy ; one day favours are forced upon us, and the next they are greedily seized at again ; a complete revolution of the political system of the Empire has been effected beneath our eyes, and yet none of us can tell whence come all these alternations or whither they tend. We can only watch the effects ; we know little or nothing of the causes which produce them. Japan as seen by foreigners is a very different country from Japan as known by the natives. As the knowledge of the language becomes more general, the veil which is at present before our eyes will, no doubt, be lifted. Little by little we shall gain an insight into matters which are now mysteries to us ; the secretiveness of the officials will then be of avail no longer, and even the national budget will have to bear the light of day.

Towards this much-to-be-desired consummation Mr. Adams's book is a most important step. The information it contains on most points is full and accurate, and it is put together in a clear and interesting shape. Having been for some time Chargé d'Affaires at Yedo, he has drawn from the archives of the

Legation the best authenticated records concerning the events with which he deals ; and in Mr. Satow, the well-known Japanese Secretary, he has found the safest and best-informed guide it was possible for him to follow in everything relating to purely native affairs. The title he has chosen for his work is, to some extent, a misnomer. It is, in reality, a history of events from 1854 down to the present time, seventy-eight pages only being devoted to the longer period, reaching from the creation of the world to the visit of Commodore Perry ; and we are content that it should be so. It is not easy to feel an interest in the constant assassinations of people about whom we know nothing, and the ever-recurring outbreaks against rulers and usurpers whose antecedents are as difficult to understand as their names are to pronounce, of which the early history of Japan principally consists ; and we are, therefore, grateful to Mr. Adams for giving us a sketch only of the primitive constitution of the Empire, of the rise of the great families of the Hei and Gen, of the institution of the Shogunate, and of the ultimate establishment of the feudal system. But it is far otherwise when we come to his account of Japan since the conclusion of the first treaty with foreigners. The time is so recent, so many tragic events have occurred, and such mighty changes have been effected, that the story becomes one of absorbing interest.

The seclusion in which the Japanese had entrenched themselves for so many centuries was rudely broken in upon, when, in 1853, Commodore Perry arrived at Yedo with the declared intention of making a treaty with the Emperor. The suddenness of the demand and the near approach of the American vessels to his capital frightened the Shogun not a little, and, knowing that the Mikado and his advisers were strenuously opposed to any foreign intercourse, he determined to pass himself off on the Commodore as "His Majesty the Temporal Sovereign" and to execute a treaty with him, with the double object of gaining time and of giving the Mikado an opportunity of ignoring the convention should he at any time be powerful enough to do so. The Commodore fell into the trap, as did also, subsequently, the envoys of the European states ; and hence arose all the difficulties, bloodshed, and complications which marked our relations with Japan during the period from the opening of the country to the suppression of the Shogunate, of which the advent of foreigners was the moving cause. The present volume does not reach to this point, but closes with an account of the murder of Major Baldwin and Lieut. Bird and of the execution of their assassin. We shall not attempt to follow Mr. Adams through his history of the stirring incidents with which he deals, but we can confidently recommend his volume as containing an accurate account of events more strangely weird and more pregnant with startling results than anything to be met with in the history of modern times.

The Life of Thomas Wentworth, Earl of Strafford and Lord Lieutenant of Ireland. By Elizabeth Cooper. (Tinsley Brothers.)

THOMAS WENTWORTH, Earl of Strafford, may be described as one among all men most

miserable. The colossal features of his character are surpassed by a fate, tragic both in life and death, of proportions even more gigantic. He served a master who compelled him to undertake the most unpopular tasks; and who sacrificed the servant to the hatred he had incurred in his master's behalf. Strafford never enjoyed health; for his life was one long contest with the tortures of disease. The paroxysms of a passionate egotism denied him peace of mind. Thereof is his exertions, and of his career as chief governor of Ireland, was the Irish massacre of 1641. He provoked that outbreak by his policy of pitting the Irish Catholic against the Churchman, and of deceiving both parties to enrich King Charles. The contention over his death produced the great Civil War; and even "that full and perfect comprehension of his being," which Strafford craved, has been refused. The sham-contemporary chronicle, in which we must include Rushworth's folios, with Nalson's and Whitelocke's compilations, still successfully obscures the crisis of his fate; and his heroic efforts to save his master and himself are kept out of view, to conceal the King's complicity in that crime for which Strafford died.

Mrs. Cooper, in her recently published book, has, we regret to say, missed her opportunity; for disregarding the hints contained in Mr. Forster's later historical works, and in Mr. Sanford's admirable 'Studies of the Great Rebellion,' she has failed, just where her life of Strafford ought to have been most valuable, in the account of his condemnation. She repeats all the stock errors into which her predecessors in this inquiry have fallen. She affirms that the Attainder Bill was hurried through Parliament by Strafford's enemies, though it is evident, from D'Ewes's MS. Diary, that the Bill was advocated by Strafford's friends, and afforded him a chance of safety by the delay it caused, and by the breach it created between the Lords and Commons; while she omits to notice the active partisanship which the Peers exhibited towards Strafford, and the confident expectation of his escape that existed during the trial. These are, however, omissions comparatively slight: the chief error into which the author falls, is that she describes Strafford's condemnation from a wholly misplaced point of view. She tells us much about the aspect which that event assumes to her, but nothing about the aspect which that event assumed to the people of the time; yet the real question to be solved is not whether Strafford's death was according to the dictates of abstract justice, but whether he could possibly be left alive whilst Charles was on the throne, during the spring and summer of 1641.

Our author, accordingly, treats as naught the one charge against Strafford for which, according to the popular feeling, he lost his head, namely, the charge that he advised the King to employ Irish soldiers "to reduce this kingdom." She adopts the accepted method of regarding this accusation, namely, that the suggestion, if made at all, was at the worst a hurried proposal, prompted by the heat of discussion; that it was but a passing fancy, not heard of before, and not repeated afterwards, existing but for a moment in the Council Chamber on the 5th of May, 1640. The charge did not assume that form to Strafford's fellow-subjects.

That project they had heard of both before and long after that date: and it was the general expectation both of England and Scotland, from the spring until the autumn of the year. Pym's words, spoken at the opening of the Long Parliament, "now our fear is from Ireland. The Irish army is to bring us into better order. We are not fully conquered," fell on hearers who well knew what he meant. They all knew that boastful expressions regarding the service which the Irish army might do for the King in England, used by Strafford and his associates, had been reported to the Short Parliament; and that the effect of that report had been so "to damp" the Commons as to provoke, among other causes, the dissolution of that assembly (Warwick's Memoirs, p. 146; D'Ewes's Diary, Harl. MSS. 162, p. 5). Pym's hearers also knew that the call of the Long Parliament had been compelled by a petition to the King signed by all the City of London, in concert with a petition from several influential noblemen, praying that "Irish and foreign forces" might not be brought into England; and they all must have read the manifesto published by the Scotch nation, when they crossed the Border, warning Englishmen against that design. The slightest whisper of such a project must, we need not point out, have spread like wildfire through the land. The subjects of King Charles were but too well prepared to give it credence.

The three most signal events of the year 1640—the breaking up and the recall of Parliament, and the Scotch invasion, events which led directly to Strafford's trial—thus turned upon that project of subduing England by the aid of the Irish army. They might have been appealed to in proof of that accusation. But if this was the case, it may be asked, how is it that the notoriety of that project and the influence which it exerted upon such conspicuous historic incidents are circumstances not referred to by any one of the numberless narrators of Strafford's fate?—how is it that they have been passed over, until now, unnoticed? Again, why was that charge relating to the Irish army, even to the end, left in a measure unproved and undisclosed in Westminster Hall, while outside those walls it was the subject of popular belief? The reason is obvious. The publicity of the scheme, the widely circulated knowledge of its existence during the chief part of a whole year, made the design almost incapable of proof without exhibiting the criminality of the King. If that design was proved to be no chance suggestion, but an organized and openly recognized affair, then he must have given to it his sanction. More than that, was not the King evidently, as Milton styled him, "the chief author" of the plot? Instead of making "an example to all posterity" of the conspirator, he had, on the contrary, given Strafford first a commission to land the Irish army in England, and then had made him General of the English army; and that Strafford had received these appointments, his fellow-subjects were perfectly aware.

The difficulty of disconnecting the guilt of the King from the guilt of his minister is revealed by the following incident at the trial. One of Strafford's friends avowed in Westminster Hall, that the officers of the English army in Yorkshire had during the previous autumn confidently expected the arrival of the Irish on the north-west coast of England.

What stronger evidence of the reality of Strafford's proposal to turn his men against England could be given? But the counsel for the prosecution, instead of catching at that statement, hurriedly put it aside, with the remark, that "common fame was a horrid witness."

But common fame, throughout the proceedings against Strafford, became more than ever "a horrid witness"; an abiding terror haunted the public mind, that the project of the last year was not a thing of the past, but imminent even then, even whilst the Attainer Bill was before the Lords. Strafford's well-drilled army, which lay around the port of Carrickfergus during the summer of 1640, still lay there, ready for embarkation; the King still refused to disband that army; the commission appointing Strafford its general was not revoked. With so palpable a danger in sight, could his death be anything but a necessity?

And, as if to clinch this feeling, came the rumour of the "Army Plot." The English forces, it will be remembered, lay, from September, 1640, to August, 1641, in Yorkshire, facing the army of the Covenanters, who held the north of England as the prize of victory; circumstances which, of course, added to the general anxiety of the moment. But that anxiety naturally became a panic when Parliament was warned by the chief military conspirator, that the King had tampered with the officers of his army, and had arranged for its immediate march upon London to overawe the City and the Legislature. Many historians have commented upon this plot, but its full horror has not been explained. The English army, when in pay and discipline, was the terror of all, except the enemy; but if it caused wide-spread misery when under the best of circumstances, what would have been the conduct of those unpaid soldiers during their revolutionary progress through the land? And to the desolation they must have effected of necessity, it was proposed to add intentional desolation, to prevent pursuit by the Scotch. That pursuit, however, would certainly have occurred. The Scotch army must have chosen for their route the unspoiled districts of the country; and thus the face of England would have been scored over from north to south by two broad tracks of destruction. This must have been the result of the Army Plot, even if it had effected all that the King hoped without resistance, and the plan had been carried out with the least possible cruelty. Rumours of this design were circulated throughout London during the chief part of Strafford's trial; then came its complete revelation to Parliament; and then, at last, in the very crisis of his fate, palpable symptoms appeared that the King was tampering, not only with his military officers, but with the officers who had charge of Strafford in the Tower, in order to procure his flight across the Channel to the Irish army, of which he was still the general, and with which, as was well known, he had been in constant communication.

These are but some of the terrors that agitated London during the spring of 1641. Mrs. Cooper, however, ignores them all; she treats the excitement against Strafford as a mere fancy; and she censures the judgment passed on him by a standard of theoretic propriety,

ity of against for the state remark, less." The more than the terror project of last, but stainder is well report of 1640, man; the generally danger but a

me the English from York- shanters, the prize course, moment.

In a panic the chief thing had by, and much upon Legisla- duced upon not been in pay except -spread instances, of those reactionary to the of neces- intention by the could cer- tainly must unspoil the face of er from destruc- tive of the that the the plan possible were cir- the chief complete last, in symptoms ing, not with the in the across the he was was well comuni-

ors that of 1641. all; she as a mere it passed propriety,

applicable only to a period of absolute calm. On the contrary, the execution, under the sentence of a legal tribunal, in that season of dismay, of such an instrument for mischief as Strafford, while such a monarch as Charles was on the throne, was a death, not beyond the law, but within the law, as far as possible.

The view we take of that event, and of the importance to be assigned to the long and widespread notoriety of Strafford's project of reducing England by the help of the Irish army, affects, we must admit, not Mrs. Cooper's book only, but the works of all her predecessors in that field of inquiry. And it may, indeed, seem presumptuous to affirm that such historians as Hallam, Brodie, and Mr. Forster, in not having recognized the publicity of that design, have failed to appreciate the true aspect of the trial, and the true relative positions in that great drama which the King and Strafford bore towards each other and towards the community. Still the view we have taken is based, not on vague surmise, but on statements contained in so well known an authority as Warwick's 'Memoirs,' and in public documents, such as the petitions presented to the King at York, September, 1640, the Manifesto published by the Covenanters, and the evidence given at Strafford's trial, as chronicled by Rushworth.

Our author treats with justifiable indifference those accusations of licentious conduct on which Strafford's biographers have been too prone to dilate; but had she carried her investigations further, she might have freed his memory from the worst charge of this nature, namely, the intrigue with Lady Loftus, which tempted him, as was alleged, to persecute and ruin her father-in-law, the Lord Chancellor of Ireland. For had Mrs. Cooper studied the Radcliffe correspondence, she would have seen that the Chancellor circulated a statement that a marriage had been arranged by Strafford between one of the children of Lady Loftus, and his eldest son; a statement which is confirmed by the fact that the object of Strafford's contention with the Chancellor was to extract from him "certain assurances of land to the issue female" of that lady's husband, Sir Robert Loftus, the Chancellor's eldest son (D'Ewes, Harl. MSS. 162, p. 126). The mere possibility of such a statement goes far towards proving that Strafford's intimacy with Lady Loftus was not of a criminal nature; for though a proposal of marriage between a son and the daughter of a mistress might be an arrangement appropriate to the hero of a French novel, it would have seemed intolerable to the severe and haughty Strafford. Much misplaced sarcastic inference, also, has been levelled against him by his biographers, based on the mistake into which they all have fallen of marrying Lady Loftus to Sir Adam, instead of to Sir Robert Loftus. This mistake Mrs. Cooper has not corrected; and she even repeats a somewhat comic blunder which Mr. Forster commits, tempted by his over-zeal to disparage Strafford, and based on the following bit of London gossip, forwarded for Strafford's amusement at Dublin in January, 1637. Strafford was told that "my Lord Wentworth hath been at Court," and that he had cast such wicked looks at one of the ladies in the Queen's withdrawing-room, that tears and public scandal were the result. Mr. Forster credits Strafford with this irregularity; not observing that it

was a most unlikely thing that a stale story of his own misdeeds should have been revived to divert Strafford, as five months had elapsed since his last visit to Whitehall, and overlooking the existence, simultaneously with the Lord Wentworth known by us as Strafford, of a Lord Wentworth, the first Earl of Cleveland, who was, as is pointed out in *Notes and Queries* (2nd Ser. x. 382), the real offender.

Strafford's life and character, where her authorities are to be depended upon, have been delineated by Mrs. Cooper with such ability and fairness, that we regret to be compelled to limit our commendation of her work to these few words.

Etruscan Researches. By Isaac Taylor, M.A. (Macmillan & Co.)

It is impossible at present to pronounce a final judgment upon the value of Mr. Taylor's theory. There are considerable blemishes in this first edition: the frequent occurrence of Persian and Arabic words, under the mistaken idea that they were Turkish, has been pointed out by Prof. W. Wright in this journal. Such dangers beset the unwary philologer, whenever he has to use a language whose history he has not fully mastered; he must do so at times, or life would be too short for comparative research; but the seeker would be wise in such cases to submit his results to some real expert before he prints them. These mistakes, however, do not touch the essence of the work; other and genuine instances may perhaps be procured to take the place of those which certainly prove nothing. But the greatest fault of the book to our mind is, that Mr. Taylor has not (except incidentally in a very few cases) given any account of the phonetic laws of the languages assumed to be cognate, nor any sketch of their grammar and formative system; and yet these make up the standard to which Mr. Taylor knows, as every scholar knows, that he must appeal for his identification of languages. He says in his preface that he "had hoped to have added an appendix, dealing with the laws which regulate phonetic change in the several Ugric languages; but space and time have failed me." This is to build a house without having space or time to lay the foundation. It is true that he refers to "the two treatises which Dr. W. Schott has written on the subject." But this is nowise sufficient: for these linguistic facts are required at every turn to test the value of the evidence adduced; and the student cannot be referred off-hand to works little known and not very accessible. Elsewhere in the preface Mr. Taylor says that he has "avoided technical language, and endeavoured throughout to introduce such popular explanations as might make the book intelligible to any ordinary educated person." We submit that this is to begin at the wrong end. Such a theory as Mr. Taylor maintains should have been approved to scholars first, and then popularized. The author of 'Words and Places' seems to have been misled by his undoubted power of writing a book at once scholarly and popular, into attempting what is not yet possible with Etruscan.

Another point must not be overlooked in estimating the value of Mr. Taylor's results. Where many different and independent solu-

tions of a problem have been given, it is needful for a new Oedipus, not merely to set forth his own answer to the riddle, but to show also that the others are wrong, or at least that his answer is preferable to them; otherwise he has merely added another guess and not given a final explanation. Mr. Taylor has not attempted to show that his Turanian hypothesis is better than any of the old Indo-European ones; so he will hardly have convinced his rivals. It is possible that the Earl of Crawford and Balcarres may still believe that κόγε ὄμπταξ is to be "read simply as *Gang zu ambache*, 'Go (gang) to your (practical) duties,' i.e. 'go about your business.'" Perhaps past solutions may be thought hardly to need much refutation. But surely till Corsen's proof that the Etruscan is after all an Italian dialect has been brought out, Mr. Taylor's theory can claim but a provisional acceptance. Corsen may succeed, or he may not; the task is one of extreme difficulty, owing to the scantiness of good grammatical evidence; but if Etruscan can be proved to be Italian at all, the proof may fairly be expected now from one whose knowledge of the dialects of Italy is so exceptionally great; and a sound method may be still more safely calculated upon from so distinguished a *Sprachforscher*.

Mr. Taylor believes that Etruscan is a member of that Altaic (or, as he calls it, Ugric) class of Turanian, which includes the languages of many tribes of Arctic Europe and Siberia, of the Turks and their kinsmen of Central Asia, of the Hungarians, and others. He does not, of course, derive it from any of these, but supposes it to part off from an origin common to it and them, and at an earlier period than any of the rest; in these languages, therefore, he seeks for the words, which, altered as they are by inevitable phonetic change, he still thinks are radically akin to Etruscan. To this view he was first led by the words on a pair of dice discovered at Toscanella as far back as 1848, which were marked, not with pips, but with monosyllables, which he reasonably assumes to be Etruscan numerals; as such they have been interpreted before, on Indo-European analogies, perhaps not with much success. Mr. Taylor calls them (p. 159) "clearly and decisively Ugric"; and discusses them in his fifth chapter, which seems to us perhaps the least satisfactory part of his book. First we object to the importance which he assigns to numerals in such an investigation. Thus, he says (p. 158), "in all languages, numerals are among the most unerring indications of linguistic affinity." Now in languages where their history can best be studied, numerals appear to be most liable to phonetic decay. They are in so much use that they get rubbed down more than other words. Take *chatur*, *terrapes*, *quattuor*, or *panchan*, πέντε, *quinqüe*; we should hardly believe that Sanskrit, Greek and Latin were cognate from such examples as these: or take *eka*, *ei*, *unus*, where there is complete variation. It is quite true that in other cases there is a very close resemblance; but not greater than is elsewhere found between the numerals of utterly alien languages, Indo-European and Semitic; a resemblance which must probably be explained by the fact that numerals are among the first words which must be learned for commerce with foreign nations; and hence accidental

resemblances result in a closer identification. We must learn the phonetic laws of two different languages from other sources; then we can perceive the essential identity of their numerals under much apparent diversity; we must not begin with the numerals. Our second objection is to the method by which he explains these names on the dice. He considers that they must be fragments of ancient words denoting members of the body—such as finger, hand, arm, toe, foot and eye—"upon the analogy of all known languages." We might at least expect some proof of so sweeping a statement. But on this axiom Mr. Taylor proceeds. Finger is to denote one; hand, five; arms, two; which, if arbitrary, is at least intelligible; but we are puzzled to see the connexion between three and a foot, or four and the eye; six comes, prosaically enough, from five and one. Words in some Ugric dialects are then found for these parts of the body, from which these numerals are to be derived: thus *mach* is "one," from *amukon*, Tungusic for a finger: and all is done. We really do not think that even any previous explorer of the Etruscan mysteries has struck out a more wonderful method.

In some of his details Mr. Taylor is more convincing. We think that he has interpreted rightly the four words found on many tombs in different combinations: he makes *ril* = years, *avil* = age, *leine* = he lived, *lupu* = he died. It is rather ominous that the two words which have so long been accepted as the one certainty of Etruscan interpretation (*avil ril* = uixit annos) should now be shown to have a different meaning. Mr. Taylor's method here is not strictly linguistic; he takes all the combinations in which it seems possible that such words could occur in an epitaph, and then, by finding which do occur together and which do not, he eliminates their possible meanings. He confirms the view that the well-known termination, *-al*, is a matronymic, not a patronymic. This is important to his ethnologic evidence. The further attempts to explain in the bilingual inscriptions the apparent translation of an Etruscan matronymic by a Latin agnomen are ingenious, but not convincing. Mr. Taylor oddly tries to connect the Etruscan praenomen *Vele* with the Latin *Caius*, by supposing that *Vele* = Yenisseian *ful*, the handle of an axe, while *Caius* might have been referred by a Roman to the Latin word *caja*, a cudgel. He should have remembered that the Roman name was *Gaius*. Elsewhere he trips in his Indo-European philology. Thus, at page 315, he identifies *ā̄vpos* with *ventus*, though the Sanskrit *vita* might have shown him that the *n* in the latter was not radical. He strangely says, that "no Aryan etymology" has been found for *arbiter*, or for *populus*; and surely *ager* has better affinities than the Lapp *aker* (p. 333).

We turn with pleasure to what seems to us by far the best part of the book—the comparison of the Etruscan physical and mental type with that of known Turanian races. Physically, they seem to have been unlike the other Italians—short, high coloured, with curly hair, the figures on the early Etruscan works of art correspond to the "pinguis Tyrrenus" of Virgil, and undoubtedly resemble the Mongolian tribes of Northern Asia more than any Indo-European race. Of all their customs, none is more certainly

known than the honour which they paid to the dead. Their tombs, as Mr. Taylor vividly describes them, and as they may be seen in the engravings of Mr. Dennis's "Cities of Etruria," were distinctly places for the dead to live in, consisting of a central hall surrounded by chambers, in which the dead were laid, with all the appliances of life, upon couches carved in the rock. Even the beams and rafters of their earthly home were diligently wrought in the stone roof of their more abiding house. An outer vestibule was appropriated to the funeral feast, which was held at certain seasons in honour of the many past generations. These tombs still remain in countless numbers, almost the only representatives of the old Etruscan cities, which were doubtless formed of more perishable materials. This belief in the existence of the spirit after death,—first shown by these material offerings so long and so faithfully rendered,—is, according to Mr. Taylor, the gift of the Turanian race to the religious thought of the world: and as he holds the Medes to have been Turanians (for which there is other proof), we obtain the line—through Medes, Persians, and Hebrews—by which this belief has descended to ourselves. Besides these cave-tombs (the nearest analogies to which are to be found in Lycia, which must also, on this hypothesis, be regarded as Turanian), there were the simpler tumular sepulchres—apparently identical in purpose, though with less elaboration of detail—with chambers approached by a long low passage (as in the pyramids), but slightly below the surface of the earth. Here, as Mr. Taylor says (p. 45), seems to be a very remarkable "survival of the low entrance-passage, some ten feet in length, through which the Laplanders, or the Esquimaux of Greenland crawl into their winter huts. In the absence of a door, some such contrivance is necessary to keep out the wind and maintain the temperature of the interior." The sepulchral mound, he holds, preserves the memory of the tent, covered over with earth to keep away beasts of prey, in which the dead owner was left; and from the ring of stones round the tent, while still in use, to keep the skins which roofed it firmly down, he derives, most ingeniously, the stone circles which remain to perplex antiquaries in so many lands. As he well says, "the very uselessness of the stone circle conclusively proves it to be a survival of something which was once an essential portion of the structure."

Of course, when it became merely conventional, it was the more likely to be modified in shape—to become a low wall, as in Etruria, or the upright stones, with a third upon them, as at Stonehenge. The stone avenues which sometimes occur, leading up to the circles, would, on the same principle, be the conventional relic of the underground approaches to the huts.

Another argument for the Turanian affinity of the Etruscans is drawn from their practice of tracing descent through the mother; this seems to Mr. Taylor a relic of primitive exogamy, which, in its turn, he traces up to polyandry, of which he finds traces in nearly all the Turanian peoples. He thinks that if all the members of a tribe had marital rights over the women, the only method of obtaining exclusive rights would be to carry off a woman from a neighbouring tribe. It

seems to us, on the whole, simpler to regard exogamy (with Mr. Maclaren) as a result of the feeling that all the members of a tribe were of one blood, so that marriage within the tribe seemed to be within a forbidden degree. But it is not necessary to discuss the point further, because it is not clear that polyandry was specially Turanian. A much worse argument is that Ugric peoples are regularly found alone, separated from their congeners by alien races; and, therefore, as the Etruscans were alone, they were Ugric. Some rather strange conclusions might be reached on this principle.

The names attached to the figures of supernatural beings found in the very spirited designs on some Etruscan tombs (of which this book contains some admirable illustrations) furnish Mr. Taylor with results to which he appeals with great confidence, but which need more thorough testing before they can be safely regarded as more than curious coincidences. The most striking is certainly his identification of *Kulmu*, as the spirit of the grave, with *Kalma* the ruler of the lower world in the *Kalevala*, the great Finnish epic. The analogies for *Vanth*, who is supposed to be the Angel of Death, have mostly broken down under Prof. Wright's criticism. *Hinthial*, which undoubtedly means a spectre, is plausibly connected with Finnish *haldia*, the soul which was believed to dwell in all creatures, animate or inanimate; though Mr. Taylor's derivation of the word is probably wrong. The remaining figure, called *Nathum*, who clearly represents an avenging fury, cannot be referred (it is granted) to Finnish mythology. We cannot think Mr. Taylor wise in saying (p. 113) that "the whole case as to the Ugric affinities of the Etruscan language might safely be rested on these four words"—*Kulmu*, *Vanth*, *Hinthial*, *Nathum*; the first is really the only one which gives him any evidence for a comparison of mythology, and we may reasonably require more than one clear identity.

The strongest argument, as we have said, is that drawn from the tomb-building. No Indo-European or Semitic nation, so far as we know, seems to have made a religion of worship of the dead; for the Indian offerings may plausibly be explained as borrowed from the pre-existing and presumably Turanian races. This, then, together with other less clear facts, is *prima facie* evidence that the Etruscans did not belong either to the Indo-European or to the Semitic stock. The result, perhaps, is somewhat a vague one, if we have still to seek the nearest congeners of the Etruscans among the whole Turanian or Allophylian brood. But what of the linguistic evidence? Does that negative or confirm the ethnological case? If it is unfavourable, the ethnological argument must go to the wall. We must say that we do not think Mr. Taylor's linguistic evidence at present strong enough to confirm it. But, after all deductions, it is as good as any yet before us. If Corssen's philological evidence for an Italian origin will stand examination, the Ugric hypothesis must fall. But it is to our mind possible that no satisfactory linguistic proof will ever be drawn from such unsatisfactory materials. Till that be settled, the ethnological evidence alone remains; and, on the strength of that, Mr. Taylor, for the time, is master of the field

For
Barb
com
Tim
Clave
tag
The
Ch
Princ
Tran
Gat
Mild
Old
(Sa
It fe
Mrs.
strong
believe
Life'
from
but M
Of
that
novel
literar
mark
prevail
men
Belgr
high
privile
many
only s
gratifi
it soot
by ita
while
literat
tions
matica
wholly
nature
as ele
mutto
Lond
presen
Arthur
Uppin
the L
manag
beside
with n
but b
barris
from
respect
In th
Arthur
mother
holme
highly
ing hi
Bloxh
He i
impe
when
scene
out t
enable
her y
wealt

NOVELS OF THE WEEK.

For Love and Life. By Mrs. Oliphant. 3 vols. (Hurst & Blackett.)
Barbara's Warning. By the Author of 'Recommended to Mercy.' 3 vols. (Samuel Tinsley.)

Claude Meadowleigh, Artist. By Capt. Montague. 3 vols. (Hurst & Blackett.)

The Thorntons of Thornbury. By Mrs. H. L. Chermiside. 3 vols. (Samuel Tinsley.)

Prince Serebreni. By Count A. Tolstoy. Translated from the Russian by Princess Galitzine. 2 vols. (Chapman & Hall.)

Mildred's Career. By Miss Ramsay. (Skeet.)
Old Acquaintance. By Mrs. Brotherton. (Smith, Elder & Co.)

It fell to the writer of these lines to review Mrs. Oliphant's 'May,' and he then used such strong expressions of praise that he will be believed when he declares that 'For Love and Life' is not worthy of the accomplished lady from whose pen it comes. If it had been from an unknown hand we should have praised it, but Mrs. Oliphant can do better.

Of 'Barbara's Warning' it need only be said that it is a typical specimen of the class of novels which, though absolutely worthless in a literary point of view, will always obtain a market as long as vulgarity and prurience prevail in the world. It deals with noblemen and courtesans, St. John's Wood and Belgravia ; it gives a glimpse of that side of high life which the whole world is occasionally privileged to behold, and which, therefore, to many of the readers of trashy romance, is the only side which they can imagine as real ; it gratifies at once their snobbishness and spleen ; it soothes the coarse disbeliever in human virtue by its absolute avoidance of any ideal aim, while it re-assures the timid votary of doubtful literature by its occasional and parenthetical laudations of morality ; it is fluent, though ungrammatical ; and though devoid of beauty, is never wholly dull. It may be added that it is true to nature, as far as it goes ; and is as realistic, and as elevating an object of contemplation, as a hot mutton-chop upon the stage, or a scene from London street-life. The particular subject of the present story is the wickedness of one Lord Arthur St. George, son of the Marquis of Uppingham, and brother (rather strangely) of the Ladies Somers. This very heartless villain manages to contract marriage with two sisters, besides entertaining views of another character with regard to a third. All three are daughters, but by two different mothers, of a distinguished barrister, who, partly from want of time, partly from moral cowardice, fails to explain their respective relations to him before his death. In the end it turns out that the first Lady Arthur is his legitimate daughter, though her mother was never acknowledged as Mr. Bloxholme's wife in his lifetime. This discovery is highly important to my lord, who, after breaking his first wife's heart, has married Florence Bloxholme, the lawyer's acknowledged daughter. He is on the point of making use of it to impeach the validity of his second marriage, when he is opportunely removed from the scene by a fall from his horse. It then turns out that Florence is really illegitimate, which enables her to keep her status as a widow, and her younger sister, by means of her late father's wealth, to marry a gentleman with one arm

and a large heart, who is warmly attached to her. So that, in spite of the misery she undergoes from her neglect of her friend Barbara's warning (not to marry St. George), things come right in the end, even for the wretched Florence. The best character in the book is Lizzie, the youngest sister, who, maintaining her virtue in poverty, amid degraded surroundings, presents a pleasing and exceptional example of firmness and self-respect.

The best part of Capt. Montague's story is, perhaps, the barrack-life and the wooing of honest Sir Charles Bulstrover, the sporting baronet ; the weakest, to our thinking, the character of Meadowleigh, the hero, who, in spite of his great amiability, becomes a little morbid and monotonous, not to say feeble, in the fussy egotism he displays in his love to his favourite daughter. It is well that a father should spare no tenderness towards so dear an object, but that he should indulge in ceaseless rhapsodies about her to the neglect of his wife and other children, and finally die of the shock of parting with her to a son-in-law whom he thoroughly esteems, is a trifle absurd. Claude, with all his artistic fervour and overstrained sentiment, is perpetually passing from the sublime to the ridiculous. It is fortunate for master Jack Silver that his wife is compounded of a material not quite so delicate. She combines with filial duty, and reverence for her father's art, enough natural womanliness to save her from absurdity. Capt. Silver, in winning her, certainly gets more than he deserves. To say nothing of his folly in the matter of the regimental accounts, his readiness to throw poor Alice over on hearsay evidence, and the speed with which he attaches himself to the rather hoydenish Miss Harkhollow, do not give one a much more favourable opinion of his heart than of his head. The book, however, is easy reading, and the only imperfections of the unhappy Meadowleigh are due to an earnest desire on the author's part to produce an intense piece of character-drawing, after models which are now the mode. He deserves the praise of good intentions, and, with more experience, may realize them better.

Mrs. Chermiside's annals of the Thornton family are not ill written, though the process of following the fortunes of the house through three generations, whose history is, for the most part, unchequered by remarkable events, is somewhat tedious. We are encouraged at the outset to believe that our author intends to give us a picture of society some fifty or sixty years ago. Some of the figures which seem to have been sketched with that purpose are sufficiently life-like to lead us to believe that she might have been successful in so doing ; but the attempt is soon abandoned, and the old squire and his gentle "madam" give place to more ordinary personages. Mrs. Thornton is a pleasant specimen of a country gentlewoman, but there is something forced and unnatural in the sudden hardening of her nature on her husband's death, and theatrical in the method of its softening on the occasion of Lady Emily's bereavement. We may charitably suppose that poor "madam" became slightly insane. On the whole, however, both she and her husband are very tolerably interesting. It would be vain to attempt any analysis of a plot in which so many successive characters figure for a time and disappear.

The early portion of the book is occupied by the episodes of Oswald's disastrous career, which results in his mother and brother being exiled from the old family seat, of the marriage of Jack, the second and more virtuous son, and of the story of Jack's friend, an extremely dull clergyman, who marries a still duller wife, and stupidly neglects her. In the second part, we have more clergymen, and the daughters of Jack and his friend. One clergyman recommends his High Church views by great physical prowess and a rather bouncing manner ; another combines with Low doctrine a timorous nature, fretfulness, and a consumptive constitution. Boanerges pines for the hand of the gentle Amy Preston, and is generously aided by Grace Thornton, who is secretly in love with him herself. The mean and puny Evangelical secures the assistance of Amy's invalid father, and succeeds in carrying off the prize. His moral and doctrinal shortcomings, however, are soon expiated by a premature death, and Amy is left a widow. She would soon have been the happier for the change—music and colour and lap-dogs being no longer prohibited, and the yoke of the Pharisee being now removed — had it not been for the arrival of a strange ruffian from Australia, who imposes himself upon her as her long-lost brother, and consumes her substance in debauchery. However, he turns out to be only a "claimant," and the muscular clergyman, after being twice rejected, is in time to save her from the consequences of her extraordinary folly. The high-minded Grace, we are led to understand, at length consents to render the happiest of men an estimable baronet who has been long attached to her. This conclusion, which one has been enabled for some time to anticipate, aptly ends a story which would have been the better for much concentration and a simpler plot. "Less matter, and more art," would be our advice for the future.

There are many persons to whom an historical novel is not attractive. Like the Yankee who refused grapes, on the ground that he did not like taking his wine in capsules, they object to having their history conveyed to them in an unaccustomed vehicle. History and fiction, they say, are both excellent things in their way, but their combination does not bring about at all a refreshing result. There are exceptions, no doubt, to this as well as to every other rule. When a really great novelist takes as his theme an historical subject, he may produce a work which, like 'Quentin Durward,' gives satisfaction to all readers who are careless about rigid historical accuracy. But when a writer of the G. P. R. James stamp manipulates an historical subject, the effect produced upon an adult mind is apt to be depressing. Count Tolstoi is an enthusiastic student of Russian history, especially of its most repulsive period,—the latter part of the reign of that wild beast in princely clothing, Ivan the Terrible. He has represented on the stage the death of that miserable madman, and he has also written a novel for the purpose of giving a picture of part of his life. To a certain extent he has succeeded. Both in the drama and the romance the *mise en scène* is excellent. Great pains have been taken with the dresses and the scenery, the actors have been well trained, there is no hitch in the machinery. But there is a want of reality about the whole. The

principal actors are evidently declaiming parts which they have learnt by rote; the virtuous villagers and monstrous murderers are manifest supernumeraries, moralizing or blaspheming because it is their cue to do so, not from any idiosyncratic spontaneity. The dress worn by the terrible Czar is represented with laudable correctness, but we are conscious of a sad failing off when the wearer of those royal robes begins to play an active part. The appearance of the hero of the story, Prince Nikita Romanovitch Serebrenni, is probably described with accuracy, but that excellent young man represents a real boyard of the time in question, about as well as a glass of beer which has been standing all night represents the liquid still within the cask from which it has been drawn. Of artistic merit, beyond that of the scene-painter and the costumier, there are few traces throughout the book. But it undoubtedly contains a great deal that will be new to most English readers.

'Mildred's Career,' written to support the woman's suffrage movement, will do more to harm it, if it be read, than anything with which we are acquainted.

We can give a good deal of praise to Mrs. Brotherton's volume of short stories. There is nothing harder to write, and in this case the result is a success.

LIST OF NEW BOOKS.

Theology.

Candworth's (J. W.) Which is the Church? cr. 8vo. 5/- cl.
Davis's (Rev. C. M.) Heterodox London, 2 vols. 8vo. 28/- cl.
Dodgson's (C. L.) Euclid, Book 5, Proved Algebraically, 8vo. 36/-
Donaldson's (J.) Apostolical Fathers, cr. 8vo. 7/- cl.
Elliott's (E. K.) Journey or Steps towards a Better Life, cr. 8vo. 3/- cl.
Exzcus's (A. J.) Commentary on the Canticles, edited by H. J. Mathew, cr. 8vo. 26/- cl.
Harris's (H.) The Two Blasphemies, Five Sermons, cr. 8vo. 8/- cl.
Lester's (M.) cr. 8vo. 1/- cl.
MacKenzie's (John) Four Lectures on the Clergy and their Duties, 2/-
Macleod's (Rev. G. F.) Class-Book of the Catechism, 3rd edit. 1/-
New Companion to the Bible, cr. 8vo. 3/- cl.
Oosterloo's (J. J. Van) Christian Dogmatics, 8vo. 21/- cl.
Rainy's (R.) Delivery, &c. of Christian Doctrine, 8vo. 10/- cl.
Shaw's (W. M.) Scriptural Harmony between Private Judgment and Church Authority, cr. 8vo. 26/- cl.
Unitarian Catechism of Christian and Social Instruction, trans. from the German by Col. H. A. Ouvey, 12mo. 2/- cl.
Wilberforce's (H. W.) Church and the Empire, cr. 8vo. 10/- cl.

Laws.

Cox and Grady's New Law and Practice of Registration and Elections, 12th edit. 12mo. 24/- cl.
Rawlinson's (C.) Municipal Corporation Act, 6th edit. 8vo. 30/-

Fine Art.

Chaffens's (W.) Collector's Handbook of Marks and Monograms on Pottery and Porcelain, cr. 8vo. 6/- cl.

Poetry.

Barnard's (J.) Among the Gods, and other Poems, cr. 8vo. 3/- cl.
History.

Beyle's (H.) A Critical and Biographical Study, by A. A. Paion, cr. 8vo. 7/- cl.

D'Abigné's History of the Reformation, 4to. 21/- cl.

Henty's (G. A.) The March to Coomassie, 8vo. 15/- cl.

Lives of the British Reformers, from Wycliffe to Fox, 1/- cl.

Murphy's (J. W.) Sketches of Eminent Irish Churchmen, 2/-

Pigot's (J.) Persia, Ancient and Modern, cr. 8vo. 10/- cl.

Ponlet's (Sir A.) Letter-Book, edited by J. Morris, 8vo. 10/- cl.

Geography.

Black's (C. B.) Guide to Holland, the Rhine, &c., 12mo. 2/- bds.
Rohef's (Dr. G.) Adventures in Morocco, 8vo. 12/- cl.

Stanley's (H. M.) How I Found Livingston, new edit. 7cl.

Philology.

Corneille's Horace, translated into English Blank Verse by W. T. Nokes, cr. 8vo. 2/6 swd.
Driver's (S. R.) Treatise on the Use of the Tenses in Hebrew, 12mo. 6/- cl.

Elementary School Series, 6th Illustrated Reader, cr. 8vo. 2/3 cl.

Science.

Buzzard's Clerical Aspects of Syphilitic Nervous Affections, 5/-

Cuthbertson's (F.) Euclidian Geometry, 12mo. 4/- cl.

Crookes's (W.) Researches in the Phenomena of Spiritualism, 1/-

Epp's (J.) Domestic Homoeopathy, 6th edit. 12mo. 2/6 cl.

Hinton's (J.) Questions of Aural Surgery, cr. 8vo. 12/- cl.

Montagu (Lord R.) On Some Popular Errors Concerning

Politics and Religion, cr. 8vo. 6/- cl.

Rendu's Theory of the Glaciers of Savoy, translated by A. Wills, 8vo. 7/- cl.

Whalley's (W.) Popular Description of the Human Eye, 3/- cl.

General Literature.

American Municipal Bonds as Investments, edited by J. H. Rudall and Sons, roy. 8vo. 2/6 cl.

Braddon's (Miss) Taken at the Flood, 3 vols. cr. 8vo. 31/6 cl.

Erichard's (Dr.) Young Mother's Guide on the Care and Education of the Infant, cr. 8vo. 2/- swd.

Burke's Select Works, edited by E. J. Payne, Vol. I. 12mo. 4/- Epithaphs and Churchyard Gleanings, by Old Mortality, 2/6 cl. Flowers and other Teachings, 16mo. 2/- cl.
Franc's (M. J.) John's Wife, 12mo. 4/- cl.
Hayward's (W. S.) Love's Treason, cr. 8vo. 2/- bds.
Hayward's (W. S.) Rodney Bay, cr. 8vo. 2/- bds.
Hope's (A. R.) Stories of Whitminster, cheap edit. cr. 8vo. 3/- cl.
Howard's (M. M.) Beatrice Aylmer, and other Stories, cr. 8vo. 6/- Meilham's (Vicomtesse de Leoville) Memoirs, a Chequered Life, edited by Vicomtesse De Kerkadee, cr. 8vo. 7/- cl.
Naake's (J. T.) Slavonic Fairy Tales, cr. 8vo. 5/- cl.
Ramsay's (Miss) Mildred's Career, cr. 8vo. 10/- cl.
Reynolds's (L. C.) Barbara, cr. 8vo. 5/- cl.
Royal Blue Book, April, 1874, 12mo. 5/- cl.
Saved from the Wreck, 18mo. 1/- cl.
Scott's (Sir W.) Waverley Novels, Pocket Edit. Vol. 17, 1/- cl.
Scribner's Monthly, Vol. 7, royal 8vo. 7/- cl.
Simpson's Dramatic Unities in the Present Day, 12mo. 2/6 cl.
Sister Jane's Little Stories for Young, edited by J. Loughborough, 12mo. 1/- cl.
Souvenir (The), a Daily Text-Book, edited by H. L. L., 2/- cl.
Stationers' Handbook, 10th edit. 12mo. 3/- cl. swd.
Sunbeam Sustete, by E. Leslie, cr. 8vo. 2/- cl.
Verne's (J.) From the Earth to the Moon, 3rd edit. 10/- cl.
Yacht Sailor, by Vanderdecken, 4th edit. 8vo. 7/- cl.

OUR OXFORD LETTER.

Oxford, May 4, 1874.

THE charming sketch of the late Prof. Phillips, drawn for the most part by his own gentle hand, which appeared in last week's *Athenæum*, will have given those of its readers who had not the privilege of his personal acquaintance some idea of the loss the University has sustained by his sudden and melancholy death; but it will be long before even those who knew him intimately will realize the full extent of their loss. His labours in geology alone, and the numerous works in which they are recorded, are sufficient to sustain a reputation for profound knowledge and extraordinary industry; but they represent only a portion of the Professor's scientific attainments. He was a great geologist because he neglected no branch of science that could be brought to bear on his favourite pursuit, and it would need an expert in nearly every science to trace and define his attainments in each special field of inquiry. Nor was it of science alone that he was a master; he was a good French and German scholar, as every man of science must needs be; he was a skillful draughtsman, and wielded the brush and pencil, not merely for the purposes of his professional pursuits, but with a keen appreciation of natural beauty; and though he left school early, and was soon plunged into pursuits and occupations which are sometimes held to be alien to classical studies, yet he retained and developed a love of classical literature which would have put many a University Graduate to shame—the conversation that was interrupted by his fatal fall sprang from a discussion he had himself originated on a favourite passage in a Greek play. When to this range of knowledge and accomplishment is added a character of peculiar gentleness and simplicity, and a manner of singular frankness and charming courtesy, it will readily be believed that the social loss to Oxford is not less than the scientific loss to England. A mere catalogue of his published works would show that the Professor was a man of most laborious industry, but it would give a very inadequate measure of his real activity. Independently of the labours of his Chair, he gave during several years many hours a day to the classification and arrangement of the magnificent geological collections bequeathed by his predecessor, Buckland, to the University Museum. He was also Keeper of the Museum, and became in this capacity the confidential adviser, as it were, of the University in questions of scientific education and endowment, and the official mouthpiece of the scientific staff—a position for which he was specially qualified, not merely by his profound and extensive scientific knowledge, but by his singular tact and suavity, and by his imperishable good temper. Moreover, besides being a practical mechanic and optician of peculiar skill and ingenuity, and constructing, as he has himself recorded, most of the instruments required in his very various researches, he was an enthusiastic and careful astronomical observer, while in meteorology his extensive knowledge and practical skill in observation were not more remarkable than the truly scientific caution and reserve with which he approached the interpretation of the phenomena.

Yet, notwithstanding all these varied pursuits, and the many demands on his time and thoughts which his official position entailed, the Professor, like many men of methodical and unwearied industry, seemed to enjoy unbounded leisure. He carried his burden of knowledge and occupation lightly; his time and counsel were never denied to any who had the slightest claims on them, and his vast stores of knowledge, though accessible to all, were oppressive to none, not even to himself. His leisure was as cheerful as his labour was strenuous. In later years, when long geological excursions were beyond his strength, he took to croquet as a recreation, and, to the day of his death, he played the game with the ardour of a child, but with the skill of an accomplished player, with the precision of a man of science, and, it may be added, with a temper which no adversity of the game could ruffle. There are many, perhaps, who knew him only in his leisure moments, to whom his scientific eminence was but a matter of report, and his vast stores of knowledge were only revealed by occasional glimpses and stray expressions; but even their loss is not slight, for his genial and gracious manners, his cheery and welcome voice, his quaint but venerable presence, had endeared him to all; and he will be mourned for a long time, even beyond the circle of his immediate acquaintance, with an affectionate and enduring regret:—

*Quis desiderio sit pudor aut modus
Tam cari capitisi?*

Three important Chairs in the University are now or will shortly be vacant, that of Geology by the death of Prof. Phillips, and those of International Law and Moral Philosophy by the resignations, which have already been announced, of Mr. Mountague Bernard and the President of Corpus. The Professor of Geology is nominated by the Vice-Chancellor, while the successors of Messrs. Bernard and Wilson have to be nominated by Boards composed mainly, in the one case of distinguished officers of State, in the other of resident members of the University, holding various official positions. Perhaps there is no question of University organization more important and more open to controversy than that of the proper mode of appointing to the Professoriate, and it will be interesting and instructive to compare the result of the three very different methods of selection which will shortly be called into operation.

The late Senior Proctor, on the occasion of laying down his office, delivered, according to ancient custom, a Latin speech in Convocation, in which the various events of the academical and political year were described in terms of felicitous allusion, not unmixed with genial satire. Many of the topics touched upon were of purely local interest; but the language in which the Inquiry of Mr. Gladstone's Commission was described may be quoted as indicating the feeling of no insignificant section of University residents: "Ubi corvus, ibi corvi. Harpyiarum modo ingruit miseris nobis ac circumvolatit Delegatorum grex quorum questionibus pene infinitis ac subtilissimis vix tandem a plerisque nobis velut reis responsum est." Rightly or wrongly, it is thought by many persons of very various political sentiments, that the inquiries of the Commission, of which few dispute the advantage or the importance, have been conducted with an unaccountable disregard of courtesy and common-sense. The allusion to the Chancellor's assumption of the Secretarship for India was thought to be specially felicitous: "Quin etiam Orientales imperii partes sava annone caritate oppressas Cancellerius noster summo omnium ordinum consensu tanquam fatalem suam proximici sibi vindicavit."

The University looks with interest to the proposed discussion in the House of Commons on Oxford as a military centre. It is true that the present Secretary for War maintained a judicious and intelligible silence during the late election for the City; but it is not forgotten that the Chancellor declared in the House of Lords that this was a case in which the decision of the late Government

N° 2
might succeed
the la
repre
without
At an
the p
even
decisi
suppor
will in
be att
I th
letter
March
of de
equiva
so to a
the fo
struc
I or
those
sangu
things
1. T
dently
2. T
perfect
tate cap
But
ferenc
execut
measu
which
fellow
Still,
Arab
cover
I ha
by ma
ance
author
profes
neither
to dev
art an
* My
made t
patter
never h
to see i
come f
direct
would

and which, like industry, carried weightily; to any vast end, were His venous pulsions set as a play with the decision with a could w him scientific end his ; but al and voice, dearest a long mediate during

ity are by Inter- resig- ced, of ent* of inated tors of inated case of other of holding is no important of the corisorate, o com- methods d into

ision of ing to in- in- and licitous Many ly local in- quiry of may be significant quis, ibi nobis ques- tandem est." persons at the dispute on con- courtesy hancel- dia was etiam caritate munim pro-

the pro- on the di- cious- tion for Chan- his was

rt, and the transfer of the War Office from the late representative of the City to the present representative of the University is not likely to be without weight in the councils of the Government. At any rate, should Mr. Hardy decide to maintain the policy of his predecessor, it is probable that even the opponents of the measure will accept his decision with submission; for it is reasonable to suppose that nothing short of military necessity will induce him to override the almost unanimous wishes of his resident constituents. T.

THE CHARLES KNIGHT MEMORIAL FUND.

In your last week's issue I see mention is made of the "Charles Knight Memorial Fund," with an allusion to the closing of the list of subscribers. So far back as March, last year, the honorary secretary (the late Mr. Shirley Brooks) issued a circular, inviting the co-operation of personal friends for the promotion of the above object. In the following July an advertisement appeared in the *Times*, with a goodly list of names as a committee, seeking subscriptions. Since then till now, when in your columns of last week the closing of the list of subscribers is hinted at, nothing whatever, so far as I know, has been heard of the scheme; and until the general public have been appealed to by advertisements and paragraphs through the press, it is surely premature to think of closing the subscription list. If it were brought prominently before the public at large, I feel assured many would cheerfully contribute towards a memento to one who, in his lifetime, did so much for cheap and pure literature. Praiseworthy as the individual efforts of friends may be, I think the cause demands, and the proper end can only be attained by, such an appeal as I have suggested. N.

THE SHAPIRA COLLECTION.

Jerusalem, March 30, 1874.

I THINK that I have amply shown, in my second letter on the pseudo-Moabite pottery (*Athenæum*, March 7, 1874), that we may consider the method of defence set up by the principal culprit as equivalent to a confession, and that to the bundle of proofs already published I might add the avowal, so to speak, of the accused. Selim, not calculating the force of the weapon he was wielding, has struck himself.

I only return to the subject to open the eyes of those persons who are not yet shaken in their sanguine convictions. These persons admit two things:—

- That Selim, the principal agent, has imprudently lied in accusing me of a stupid machination.
- That, nevertheless, he has not fabricated the pottery picked up on his own indications.

We may ask, first, how to explain Selim's lie, perfectly useless to himself. As he did not hesitate before this invention, we must hold him morally capable of material as well as a verbal imposture.

But, it may be argued, "there is a great difference between moral possibility and material execution. We grant that Selim has given the measure of his sincerity by the absurd accusation which he raised against you. He is, further, a fellow whom we have ourselves always mistrusted. Still, it is absolutely impossible to conceive that an Arab should have invented these figures and vases covered with Moabite inscriptions."*

I have heard this objection made and repeated by many persons here, who attached great importance to it, and said that if Selim was really the author of these objects he ought to be the first professor in the world, and that the poor devil has neither the necessary talents nor the knowledge to devise and execute a whole collection of ceramic art and a *corpus* of inscriptions.

* My own opinion is, that Selim fashioned the objects and made the inscriptions, and that he only had recourse to the potters for the preparation and baking of the vases. I have never been tempted, for my own part, to address the potters to see if I could obtain anything similar to those said to have come from Moab. If any attempt has been made in this direction, I am a stranger to it, knowing beforehand that it would be useless.

First of all, I call attention to the rudeness of the things, from the artistic point of view. One does not require to be a great sculptor to fashion these infantile figures, in which their most ardent partisans, like Mr. Dunbar Heath, can only praise the "style and type of grotesque uncouthness all their own." Moreover, the inscriptions with which they are covered, in "Moabite characters," are untranslatable save by some savants more courageous than fortunate, to whom we owe versions, entirely contradictory, of a small number of these texts.

This premised, I go on to prove that Selim knows how to draw well enough, and that he has a sufficient knowledge of the Moabite character to be the author of the pottery. He is a painter by trade, and daubs canvas with religious subjects for Greek pilgrims.

Here, for instance, is a fac-simile drawing, made by his own hand, under my eyes, and in my house, five years ago, when he first entered into negotiations with me about the Moabite stone. It is a sketch drawn from memory, and representing a statue of Lot's wife, which he pretended to have seen three or four hours' distance from Dhiban, on the shores of the Dead Sea. A woman bears a child on her shoulder in Arab fashion; in the right hand she holds a jar. On this scrap of paper that I have exhumed from my portfolios are, besides, a study of a camel, extremely simple, and the commencement of my own portrait (!).

Certainly, I do not say that Selim's *chef-d'œuvre* would have the same success as my friend Holman Hunt's "Shadow of Death," if exhibited in Bond Street; but it proves that he

understands drawing well enough to model those "Moabite" statues, which would not be out of their place among the gingerbread figures at a fair.

So much for the artistic side. Pass now to the inscriptions. In my first pamphlet on the Moabite stone (1870), I mentioned, among other things which aided me in restoring the mutilated text, a copy of several lines of the inscription executed by an Arab of the city, who had seen the original before its destruction. This Arab was Selim el Gari.

In fact, towards the end of 1869, I received from him, then in the land of Moab, through M. Bergheim, a copy containing three lines in Moabite character, with a sketch of the stone, its dimensions, and certain words in Arabic, of which the following is a translation:—"This is only one line of the lines, of which there are forty. It is among the ruins of . . . (word effaced). It is five palms long, and three broad."

The name of Dhiban had been purposely obliterated; I do not know by whom, or why. But as my attention had been some time before called to this monument, it was not difficult for me to guess the name effaced.

Later on, Selim returned to Jerusalem, came to me, and gave me a copy of a much larger part of the inscription (lines 13-20) of which, before, he had only sent me a part.

This copy, made from left to right, and with no indications of lines, was accurate enough to be of considerable use. I verified it by aid of my squeezes and fragments, and it served to correct many of my readings. It will be given among other materials in the definitive treatise which I propose to publish on the Moabite Stone when I have time and the means.

Meanwhile, here is the photographic reproduction of the first copy which M. Bergheim handed to me open, the identity of which he can, if necessary, certify.

The characters which represent lines 13, 14, and 15, are copied with exactness, sufficient to permit one to recognize the Moabite letters.



7 X + Y. 5 9 W + X 4 7 8 7 + Y : X 7 9 9 8. w y 7 8 2.
5 7 6 7 6 0 1 7 1 6 X 9 W 9. 6 0 7 5. X 4. X H 4 Y Y 6 0 W 4
4. 0 2 6. 0 4 W X 4 Z Y 1 X 4 H W X Y 1 W 4 H 7 4 0 7 H W

The practised and adroit hand which traced them is perfectly capable of drawing those which cover the trans-Jordanic pottery.

More than this, the document shows us remarkable similarities in the pseudo-Moabite pottery, similarities of a personal character, which reveal the same individuality.

For instance, all the *mims* (*m*) in the monument of Mesha are invariably drawn in the same style, five zigzag strokes, the fifth of which has a long tail. Now Selim's copies, made from the original, show us the *mim*, several times drawn in a variation of form essentially peculiar to Selim, and existing at all in the original.

Very well, this arbitrary form is found again in the inscriptions of the Shapira Collection.

Unfortunately, I have not with me copies of the suspected inscriptions to multiply these instructive resemblances; but I am so convinced that others might be made, that I shall not hesitate to extract from Selim's two copies all the characters interpreted by him after his own fashion, and differing from the original. And I doubt not that we shall thus discover the origin of the characteristic variants, so extremely improbable, of the incriminated texts.

To sum up: neglecting all the proofs which I have collected in any preceding reports, setting aside the decisive conclusions drawn from the critical character of the inscriptions, we may henceforth consider it established about the man,—

1. That he has no scruples of conscience.
2. That he is artistically capable of executing such rude pottery as that of the Shapira Collection.

3. That he is familiar with the Moabite letters, having had occasion to copy a great number of them (250) from an original monument.

4. That on the pseudo-Moabite inscriptions is found one, and perhaps more than one, letter, in a curious form which does not exist on the monument of Mesha, but which does exist in Selim's own copies of this monument.

The idea of fabricating imitations of antiquity, and especially of important monuments, the discovery of which has produced a sensation in Europe, is an idea which naturally arises in the fertile brain of an Arab, always in search of some new method of turning to advantage Western curiosity.

The monument of Mesha has called forth a whole generation of Moabite pottery, which increases and multiplies in astonishing proportions. In the same way, a "find" that I had the good fortune to make, the stone from the Temple of Jerusalem, has suggested an analogous combination to persons engaged in this special industry. I join to this report the photograph of a false "Stone from the Temple," engraved on stone with a care and patience worthy of a better fate. I have the happiness of possessing this precious specimen of Jerusalem cunning. There is no

necessity for me to point out the curious faults with which it is crowded. These are evident to every practised eye.

ΟΟΕΝΑΛΛΟΓΒΙΗΒΣΙΤΟ
ΕΒΕΣΟΔΙΝΤΟΣΤΟΥΛΙΕ
ΝΤΟΙΕΦΟΓΙΥΟΚΤΟΙΚΑ
ΗΒΟΛΟΥΟΣΛΑΝΛΗ
ΦΟΗΕΛΤΩΙΔΟΣΕΣ
ΤΑΙΔΙ ΕΛΟΛΟ
ΟΕΙΝΟΑΝΑΤΩΝΞ

Here is a piece of work a good deal harder than the kneading of a little clay. It is a *tour de force* which, although it failed, seems at first more improbable than the exploits of Selim. It was, like Selim's work, executed by the same man whom I had employed about the original. This genius tried to sell the false stone to several amateurs in the city, and would perhaps have succeeded, if I had not, being warned by a squeeze sent to me at Constantinople, given the alarm at Jerusalem. It was a pity; for the potter, Selim, would have had in the stone-cutters, Messrs. **** & Co., a redoubtable rival; and the mason's chisel would, perhaps, in the end, have triumphed over the potter's tool in a contest where European credulity was the stake.

The failure of this attempt depended on the forger's desire to make an inscription capable of translation, a point where all archaeological forgeries fail. That is the reason why the Moabite pots, offspring of a prudent sire, are mute. They are entrenched in their character as incapable of translation for fear of crying their imposture aloud in opening their mouths.

The forger of the "Stone from the Temple" understood that, but too late. It is, perhaps, due to this change of sentiment that a great block, reputed to be from Siloam, has appeared. It is covered with Greek characters like that of the pretended "stone," but having no signification at all. The ruse succeeded, and the enigmatic inscription, having piqued the curiosity of a worthy and learned man, was bought by him. I could quote many examples of this kind, which throw a new light on the manufacture of "antiques," &c., for exportation which goes on at Jerusalem. Many a time since my first arrival here have I been offered copies of inscriptions notoriously false. Sometimes simplicity went so far as to ask specimens of the character which I should expect to find: a little more and I should be able to command my inscriptions.

Suffice it only to mention that I have only recently been offered, for ten francs, the very seal of "David, servant of Jehovah," engraved in hard stone in Hebrew-Phoenician letters, a little fantastic but quite legible. And some time ago I was offered a stone covered with characters newly cut, something between Hebrew and Hymaric! I expect soon to have the tables of the Law and the yellow Phoenician book containing the correspondence of Hiram and Solomon.

C. CLERMONT GANNEAU.

NASH'S LETTER TO COTTON.

Maidenhead, April 27, 1874.

I AM much obliged to Mr. B. Nicholson for pointing out, in so quiet a manner, my error, or errors, respecting Nash's supposed letter to Sir Robert Cotton, to which I first called attention in my "History of Our English Stage," I. 303. It is forty-three years since that work was published, and during the interval I have written and printed so much in illustration of our old language and literature, that, although I have been generally very careful, I am sure I must have made many blunders. All I ask, is to be treated fairly when they are pointed out, as fairly as Mr. B. Nicholson is disposed to treat me; and not to have it im-

puted on all occasions that I had some bad motive for misrepresentation. I only want to be right, and when (as here) it is shown that I am wrong, I will admit it at once, and thank my corrector.

How I came to state that Nash's letter was addressed to Sir Robert Cotton, instead of to Mr. William Cotton, I cannot, at this distance of time, attempt to explain; but it is just possible that, looking for the address, I turned over two leaves instead of one, and at the back of it saw Sir Robert Cotton's name. This is mere matter of conjecture, because, from the day I discovered Nash's letter to the present hour, I have never seen it. The words "fever lurden" are interlined, and, as Mr. B. Nicholson points out, I made an error in reading *further*, instead of *lurden*. In my note, written and printed in 1831, I state that it was "difficult to be decyphered," and I had not, as Mr. B. Nicholson had, the advantage of Borde's "Breviarie" to assist me.

I pointed out to Sir Henry Ellis, in 1831, the cruel manner in which the volume of letters was suffering, owing to the shortness of the binding, and since that date it seems that the top of the letter N in the signature, then just visible, has been entirely worn away. J. PAYNE COLLIER.

"ZADKIEL."

A MONTH ago, on the 5th ultimo, Commander Richard James Morrison, of the Royal Navy, known in his day, among his intimates, as a Hebrew scholar as well as a mathematician and an astronomer, died quite unexpectedly. At the time of his death he could have been very little short of eighty years of age. With all his unquestionable ability (and he was a man who had collected together, during the course of his long life, a curious store of old-world learning), he was chiefly remarkable for his devotion, during fifty years and upwards, to the study of the pseudoscience of astrology. Every year since 1830—that is, for a period of forty-four years consecutively—he had, under the tolerably notorious signature of Zadkiel Tao-Sze, brought out his little six-penny pamphlet, known far and wide among the credulous as *Zadkiel's Almanac*. It sold annually by tens of thousands, running up sometimes to an imprint of 100,000 and 200,000 copies, and it secured to him for more than the lifetime of a whole generation a moderate competence. Apart from *Zadkiel's Almanac*, Capt. Morrison was known among modern believers in astrology—for it is idle to blink the fact that there are such people—as the author of the "Handbook of Astrology," of the "Grammar of Astrology," of Lilly's "Introduction to Astrology," and of "The Horoscope." He wrote, besides these, for several years, in succession, the "Astronomical Ephemeris," a remarkable little book, entitled "Astronomy in a Nutshell," and a daring treatise, embellished with ten large geometrical engravings—a treatise setting the whole Newtonian scheme of the heavens openly at defiance—a nine-shilling octavo, flagrantly entitled "The Solar System as it Is and not as it is Represented."

Capt. Morrison, otherwise "Zadkiel," passed through the world with the reputation, among the many, of a charlatan, but among a select few, of a clever and accomplished man, whose preference for odd studies amounted to something very like a distinct hallucination. Eleven years ago "Zadkiel," then Lieut. Merrison, R.N., brought an action, in the Court of Queen's Bench, against Admiral Sir Edward Belcher, for having libelled him, by denouncing him as an impostor. The case was tried before the present Lord Chief Justice, Mr. Serjeant Ballantine being the counsel for the defendant, and the late Mr. Serjeant (afterwards Mr. Justice) Shee, the counsel for the plaintiff. According to the *Times*' report of the proceedings, "various persons of rank" appeared in the witness-box and gave evidence, all of them on behalf of the plaintiff; among them the late Lord Lytton, the Earl of Wilton, Lady Harry Vane, and Lady Egerton of Tatton. After a careful summing-up of this evidence by Sir Alexander Cockburn, the

verdict found was "for the plaintiff," the Court of Queen's Bench, in other words, formally deciding that Capt. Morrison, otherwise "Zadkiel," was not an impostor.

Literary Gossip.

We shall next week publish a most interesting letter of Keats, by the kind permission of the possessor, Mr. Addington.

A LIFE of David Friedrich Strauss, by Prof. Zeller, his friend from early youth to his death, is announced as nearly ready.

We greatly regret to hear of the death of Mr. Mowbray Morris, in his fifty-fifth year. Mr. Morris, who was born in Jamaica, studied at Cambridge, and was subsequently called to the Bar. In 1847 he became connected with the *Times* as a contributor, and shortly afterwards he was appointed manager of that journal. For a few years past he had been in failing health, and some time ago he found himself compelled to retire from the post he had held for a quarter of a century. Mr. Morris possessed a singularly clear intellect, cultivated taste, and a kindly vein of humour, which served him in good stead in directing the complicated affairs of a great paper.

MR. GARDNER, of Paisley, announces the complete Poetical Works of Robert Tannahill, with topographical and biographical notes by Mr. D. Semple. It will be ready in June.

A HISTORY of the Royal Company of Archers, the Queen's Body-Guard for Scotland, is nearly ready for press. The collection of materials for the work has been going on for years, and from the many noble names associated with the Body, the work ought to be one of more than local interest. It is intended to form a complete history of the rise and progress of archery in Scotland, and is written by Mr. J. Balfour Paul, a member of the Royal Company of Archers. Messrs. Blackwood will publish the work.

THE Report of the Council of the Camden Society, read at the General Meeting on the 2nd of May, stated that the Society had to regret the deaths of Mr. J. G. Nichols, one of the original founders of the Society, and of Mr. A. Way, the editor of the "Promptorium Parvulorum," as well as of D. Benham, Esq., P. H. Fisher, Esq., F. Gwatkin, Esq., J. R. Scott Hope, Esq., D.C.L., and Rev. J. Wilson, D.D. The Society has, by the kindness of Mr. Thoms, the executor of the late Mr. Bruce, been put in possession of a collection of papers left in an unfinished state by its late Director. Of these, the most nearly complete series is composed of documents relating to the dispute between Cromwell and the Earl of Manchester in 1644, for which the greater part of the Preface is already written, and for which Prof. Masson has consented to add such introductory matter as may still be found necessary. Besides, there are a few papers relating to the Star Chamber sentence upon Prynne, to which a fragment of the biography of Prynne may serve as a preface. There is also a collection of State Papers relating chiefly to the marriage of Charles I. and the early years of the reign of that King, with an historical fragment on that period.

GENERAL DI CESNOLA is prosecuting, as we have already mentioned, further researches in Cyprus. In the neighbourhood of Salamis he has found several sculptures of the Graeco-

Roman site of Pedali receiving Generic object of pet

Pro publica speare Trinitatem chron develop art, fr 'The Magazin

His please Britialis Comm of Ital Italy Voyag North

M. upon a two t This v graphy WE for st Wagner of Sh Roden into I Vienna the G

AN been e and A the fir October to that enrolled made and m the pr number first y not se gress octavo esting of the works of the Imp forth, relation Malay

the co Mr. I accountive, island Ocean esting of the works of the Imp forth, relation Malay

Roman period, and is now engaged upon the site of *Throni*, which he considers to be Cape Pedalion or Capo Greco, in opposition to the received idea that Cape Pyla represents the ancient site. In course of his labours, the General has found some interesting inscribed objects, and a cave containing a large quantity of petrified human bones.

PROF. DOWDEN is about to prepare for publication the series of lectures on Shakespeare which he is at present delivering in Trinity College, Dublin. These lectures attempt, with the aid of recent studies of the chronology of Shakespeare's plays, to trace the development of Shakespeare's character and art, from 'The Two Gentlemen of Verona' to 'The Tempest.'

'MAYFAIR' is the title of a new quarterly magazine, to be published shortly by Messrs. Morgan & Hebron, of Welbeck Street. We hear also of a new magazine, to be published in the West of England, called the *Western Magazine of General Literature*.

His Majesty the King of Italy has been pleased to confer on Mr. R. H. Major, of the British Museum, the insignia and diploma of a Commander in the Royal Order of the Crown of Italy, in recognition of the service done to Italy by his edition of the narrative of the Voyages of the Venetian brothers Zeno to the Northern Seas in the fourteenth century.

M. BRUGSCH has just discovered, inscribed upon a wall at Karnak, a list of upwards of two thousand Egyptian towns and cities. This very important contribution to the geography of Egypt will shortly be published.

We may give three notes from Germany for students of Shakespeare. Dr. William Wagner, of Hamburg, announces a vindication of Shakespeare against the foolish book of Roderick Benedix; a translation of 'Othello' into Hebrew has just been published at Vienna; and the eleventh annual volume of the German Shakespeare Society is just ready.

An Asiatic Society of Japan has lately been established at Yokohama by the English and American residents in that country. At the first annual meeting, held on the 8th of October last, the Secretary reported, that up to that time, about seventy members had been enrolled, and that a commencement had been made towards the establishment of a library and museum. The destruction, by a fire, of the printed matter intended to form the first number of the Society's *Journal*, during the first year of its existence, fortunately does not seem to have seriously checked the progress of this promising institution. The first octavo part of *Transactions* of the Society, which has now reached this country, is replete with interesting and valuable information. Among the contributions, we notice two papers by Mr. E. Satow, one of which contains an account, historical, ethnological, and descriptive, of Loochoo (Liukiu or Riukiu), the chief island of a group lying in the North Pacific Ocean; whilst the other consists of an interesting, though necessarily succinct, summary of the geography of Japan, based on native works and maps. In a paper 'On the Nature of the Japanese Language and its possible Improvements,' Mr. J. Edkins, of Peking, sets forth, in a clear and satisfactory manner, the relation of the Japanese to the Chinese and Malay languages. His suggestions, however,

as to the desirableness of the introduction of English vocables—not only technical and scientific terms, but also prepositions and such like words—into the Japanese, and even the remodelling of its grammatical and syntactical structure, according to principles of the English language, can scarcely be considered seriously. The fact of a language placing the object before the verb, appears to Mr. Edkins a sign of weakness sufficient to render all but impossible a clear and logical expression in it of one's thoughts.

A GERMAN Oriental Society has also been lately established at Yedo, and has already issued several fasciculi of its *Journal*.

In the last number of the *Indian Antiquary* (Bombay, April, 1874), Mr. K. T. Telang points out a passage in Patanjali's great commentary on Panini's grammar, the 'Mahābhāshyam' (probably written in the middle of the second century B.C.), where a line is quoted which occurs in the 'Rāmāyanam.' It would, therefore, appear that the groundwork of that epic existed, in its present form, at least two centuries before the commencement of our era, though it may possibly have received some additions and alterations at a subsequent date. Since the line quoted occurs both in the Western recension of the 'Rāmāyanam' and in the Bengali version published by Gorresio, no new light is thrown by this quotation on the question of priority of either recension.—To the same number, Dr. J. Muir has contributed a translation of Prof. Lassen's remarks in the second edition of his 'Indische Alterthümer,' on Weber's dissertation on the Rāmāyanam. Prof. Lassen is unable to concur, with one exception, with the views expressed by the latter scholar, viz., first, that the version of the legend of Rāma contained in the Buddhistic 'Dasarathajātaka' is older than that of the Sanskrit epic; second, that the latter describes, not the struggle of the Aryan Hindus with the aborigines, but the hostile attitudes of the Brāhmans and Buddhists to each other; third, that Rāma is to be identified with Balarāma, the mythical founder of agriculture, and that Sītā, his wife, is the deified furrow; fourth, that the abduction of Sītā by Rāvana, and the victory of the second Rāma over his elder namesake, are echoes of an acquaintance with the Homeric poems; and, finally, that the present form of the poem is not to be placed before the third century A.D.—This number also contains the first portion of a paper by Col. H. Yule, in which the chief passages, touching on Indian topography, are collected from the French version of Ibn Batuta, and identifications proposed of the names of places mentioned therein.

AN edition has lately been published, at Bombay, of an important work for the study of the Prakritical dialects, viz., the grammatical aphorisms on the Prakrits by Hemachandra.

THE Annual Report of the British Museum Trustees, 1874, has been issued. We hope soon to analyze the document.

IN the collection of autographs of M. de Saint-Germain, which is to be sold by auction in Paris on the 18th inst., we remark: two letters in French of Lord Brougham, with a paper on Physics; letters by Canova, Charles the First and Charles the Second of England; a letter in French of the Princess Charlotte;

letters of Cardinal Fleury, Fuseli, D. Garrick, George the First, George the Second, George the Third, George the Fourth, William the Third, Hoche, Lafayette; a MS. of the astronomer Lalande on the Transit of Venus, in 1769; official statement on the death of Louis the Seventeenth, by Pelletan; letters of Lord Nelson, Ney, Sir R. Peel, W. Pitt, Talleyrand on the *coup d'état* of the 18th Brumaire, which he considers as the most glorious day of the Revolution; of Talma, Voltaire, Washington, Wilberforce, &c.

M. FRANÇOIS LENORMANT was appointed, on the 2nd inst., to the chair of Archaeology at Paris, rendered vacant by the decease of M. Beulé.

ANOTHER Egyptian romance of an amatory nature has just been discovered by M. Chabas among the Papyri at Turin.

A VOLUME of tales illustrating French provincial life has been published at Coburg, under the title of 'Die Komischen Mysterien des französischen Volkslebens in der Provinz.' This work has been very carefully edited by Dr. J. Baumgarten, with a view to show his German fellow-countrymen how false is the assertion, "Qui dit Paris, dit toute la France." On the contrary, the stories here collected show how totally different are the manners, customs, words, phrases, and proverbs of the Picards, Normans, and Bretons from those of the Parisians; also those of Franche-Comté, Auvergne, the Pyrenees, Languedoc, Provence, and Dauphiné; each differing from the other, and all from those of the capital. These striking differences were observed by some of the learned men that accompanied the German invading armies during the late war, whence, in part, this work of Dr. Baumgarten, which is accompanied by notes in German, and a vocabulary of more than 1,200 provincial words.

SCIENCE

THE MARINE AQUARIUM AT NAPLES.

Naples, April, 1874.

WHEN I last wrote to you from Naples—a little more than two years since—the Zoological Laboratory and Aquarium, projected by Dr. Dohrn, was represented by an enclosure and an oblong of rudimentary masonry, not rising above the level of the Villa Nazionale. Now one of the most conspicuous objects on the Riviera is the handsome white palace which rises from among the trees of the park, near the central point of attraction, frequented by the military band. Only those who have taken part in the labour of securing the site and putting the plan into execution, can appreciate the extent of the difficulties which have had to be surmounted, and the debt of gratitude which scientific men owe to Dr. Dohrn for his generous expenditure of energy and fortune. The Laboratory and Aquarium on the shore of the richest of European seas—a very paradise for naturalists, so long wished for and talked of—is now an accomplished fact. Let me give you a sketch of what is now to be seen and done within its stately walls. And, first, as to the great Aquarium, which is open to the public, and daily reveals to inquisitive tourists the brilliant and wonderful inhabitants of the bottom of the Mediterranean Sea. The tanks are arranged as in other public aquaria, so that the light entering the large oblong hall in which they are placed passes through them alone, and thus fully lights up their contents. Three sides of the hall are occupied by large tanks, whilst a double series of smaller ones extends along the centre, to which light is admitted by a central opening or court. Sea-water is pumped

through these tanks by means of special machinery and vulcanite piping (metal has to be avoided in order to prevent contamination), which had to be made expressly in England, as were also the glass plates which form the inner sides of the tanks. At the present moment, in the first tank on the left, as one enters, is a mass of brilliant orange-colour, some four feet in area, which, on closer inspection, is seen to be formed by a group of stony corals, each polyp nearly half an inch in diameter, and fully expanding its circle of tentacles to the current. These corals, which are similar to those building the coral reefs and islands of tropical seas, do not occur in northern latitudes, and cannot be seen nearer home than the Mediterranean. The next tank has an assemblage of long-tentacled anemones, closely packed side by side, and forming a group of wonderfully graceful form and rich colour. Further on we come to some large Mediterranean Wrasses, which of all fish have, perhaps, the finest display of colour, and with these are, at this moment, several specimens of the Sepia, the cuttle-bone cuttle-fish. This is a common animal at Naples, and is largely eaten, but has not yet been seen in English or German aquaria. Somehow the Sepia manages to suggest to one that he is a small marine elephant, his head having somewhat the shape familiar in that wise beast, and his arms being carried like the elephant's trunk. He swims altogether differently from the mode adopted by Octopus, a near relative, who is to be seen in great numbers in some of the tanks, and often of great size. The Octopus, when he loosens his hold of the glass or rock (over which he can crawl very nimbly by means of his huge sucker-bearing arms), swims backwards by opening and shutting the parachute-like membrane surrounding his mouth, formed by membrane stretching between each of his eight arms. Sepia quietly swims along by means of a pair of long translucent fins, which undulate regularly on each side of the body.

In the Calamaries, which are to be seen in another tank, this long marginal fin is extended greatly on each side, so as to form a pair of wings, with which the creature moves through the water, much in the same way as a heron or heavy-flying bird slowly flaps its way along in the air. The Calamaries are very delicate animals, nearly a foot long, and almost transparent. They are almost rod-like in proportions, and though the two large eyes point out the head, yet since the calamary moves with as much precision backwards as he does forward, and seems to have no preference in the matter, visitors to the Aquarium often mistake his head for his tail. Occasionally the Sepias have been seen to throw out their "ink" and blacken the whole of their tank for a few minutes, but in half-an-hour the colouring matter is all carried away by the stream. Dog-fish are, of course, abundant, as in other aquaria, and we are expecting some of the rarer sharks. The electric Ray is seen loafing at the bottom of several of the larger tanks, but his virtues are not duly appreciated by visitors. It is intended to place one of these fish in a small open reservoir, so that those who wish may "take a shock," an experience which is really not painful, provided that the Ray be a small specimen or a little out of sorts. The large tanks on the right contain some gigantic Star-fishes and Sea-cucumbers, and many very large specimens of an Umbrella Jelly-fish (*Rhizostoma*). It is not a little curious to watch the small fish, like a John Dory, but not more than three inches long, who is the constant companion and inhabitant of these large Jelly-fish. The little fish may be seen swimming by the side of his friend, and will then suddenly make a bolt under the skirts of the Jelly-fish, and be seen through the transparent substance of its body-walls. Frequently the little fish remains in his strange abode for hours together, and is, of course, captured with the Jelly-fish.

Our big Frog-fish, which was one of the ornaments of the Aquarium, on account of his diabolical countenance, is dead, but another will shortly succeed to the vacant place. In the smaller tanks, the delicate "pelagic" forms, those perfectly trans-

parent glass-like animals which swim on the surface of the sea, are daily renewed when weather permits; and at present there are some really lovely things of this kind to be seen here which could nowhere else be exhibited, since the Naples Aquarium is the only one which can draw supplies from a warm sea. The Cestum Veneris is one of the most striking of these transparent organisms, being a band of perfectly glass-like consistency nearly a yard in length, undulating like a snake, and slowly moving through the water by means of two rows of large vibrating fringes, which glisten with all the colours of the rainbow. Some of these are brought in nearly every day by the fishermen, and hundreds of the long chains of transparent Salpæ, not to speak of Beroës, as big as lemons. Glass-shrimps, inhabiting the transparent little tubs known as Doliolium, and sometimes a Leptcephalus, a true vertebrate fish, of which one at first sees only the black eyes, all the rest of its body being absolutely as clear and invisible as a piece of glass, a really ideal ghost of a fish.

In some of the small tanks are living specimens of the Red Coral of commerce, looking, to my mind, far more beautiful with the delicate feather-heads of the polyps set on the red matrix than when scraped and polished. The Sea-pens are also numerous, and of most brilliant tints and fantastic form. Then for the geologist there is a group of some forty or more Lamp-shells (*Terebratula vitrea*), very near to the species found in the chalk-beds of England, but here living in their quiet and unobtrusive way. One sees clearly how it is that the Brachiopods have kept their place so long in the Fauna of the world, ever since the early Cambrian slates were deposited.

I cannot take more of your space to describe the richly-coloured Nudibranchs, which are everywhere creeping about the stones and sides of the tanks, the various species of crabs and lobster-like animals, the sea-horses, tube-worms, and most graceful barnacles. It is time to say something of the arrangements made for the prosecution of zoological researches in other parts of the building. Upstairs is a large laboratory with a series of tanks and work-tables. Twelve zoologists can be accommodated here. Besides this there are several separate rooms, each provided with tanks and work-tables, and these are already in use. The tables are let to various foreign Governments for the use of their Universities, and Cambridge has also hired one for three years. In spite of efforts made there, and an application to every college and to the chief officers of the University, Oxford has not as yet condescended to patronize the Naples Laboratory. It is desirable that your readers should be made acquainted with the kind of work which is at present going on in the Laboratory, because an application is about to be made to English scientific men to assist in clearing off the fraction of the expense of construction which still remains as a debt, and because, possibly, there are other people in the same child-like state of mind as that of an Oxford Fellow, who, after expounding to me his views on the subject of hermaphroditism (of which I need scarcely say he knew nothing), exclaimed, "Now do you really think that so trivial a subject as marine zoology is one which a college should encourage by pecuniary assistance?"

Most of the work which is being done in the Laboratory relates to the history of the development of animals. Since the general adoption of the Theory of Descent, it has become, above all things, necessary to make out the minutest details in the growth of the egg to the perfect form; for by knowing this in detail we are enabled to infer the stages of development in past ages of the ancestors of living species. Accordingly, naturalists now harden with various re-agents, then cut into thin slices, and then scrutinize most carefully with the highest powers of the microscope, the stages of development of all possible organisms, and are gaining the most minute knowledge of the mode of development of the various species studied. At present, one naturalist at the Zoological Station, a German, is studying the Tubularia and its develop-

ment in the most detailed manner, by the most delicate methods of section known to microscopists. Another Russian gentleman is occupied with the reproductive organs of the remarkable worm Sipunculus. A second Russian will study the development of the Polyzoa. An English naturalist from Cambridge is daily receiving the eggs of Sharks and Dog-fishes, and, by laborious methods, determining every detail of their long series of changes before emerging from the egg. Another Cambridge man is experimenting on the nervous system of Cuttle-fishes; whilst your Correspondent is slicing the eggs of the same animals, and endeavouring to determine how its various organs take their origin, in order to compare them with the same processes in other Molluscs. Similar methods are being applied to the eggs of various crabs by a third Russian observer; whilst an eminent Professor from Jena has been thoroughly exploring the microscopic anatomy of Amphioxus and the Ascidians. The Professor of Zoology from Vienna is expected in a few days to take possession of a work-table, and another Professor from Holland has also announced his intention of coming soon. Embryology is, however, not the only study which is being prosecuted; an Italian gentleman is very busy in one of the rooms of the Laboratory in determining the different species of Crustacea found in the Bay, and we are much hoping that some of the English faunistic naturalists will come and make use of the dredging apparatus, boats, and fishermen attached to the institution, in order to get this kind of work well started.

The Library of the Zoological Laboratory is one of its most valuable features. It contains a nearly complete set of embryological works, all the zoological journals, German, English, and French, besides the most valuable illustrated works, many of which have been presented by the publishers. The Royal Society and the Zoological Society of London have been most munificent in the presentation of series of their publications, and other presentations are expected.

To come to a conclusion, the Zoological Station or Observatory of Naples is a great success. If the travelling public only once take it in favor (and all who have visited the Aquarium are simply enthusiastic), it will flourish most vigorously, and become a really powerful engine of scientific progress. With increased revenue, there are endless fields of increased activity for La Stazione Zoologica; if sufficiently nourished, she may become the mother-institution of zoological laboratories in all parts of the globe.

E. RAY LANKESTER.

ANTHROPOLOGICAL NOTES.

HOWEVER much opinions may be divided as to the age and use of Stonehenge and the other megalithic monuments of this country,—whether we believe, as anthropologists, in their prehistoric antiquity, or give them, with Mr. Fergusson, a post-Roman date,—there can be but one opinion as to the desirability of checking the destruction of such remains, and of preserving them, as far as possible, for the study of future investigators. It is, therefore, to be deeply regretted that the effort which Sir John Lubbock has recently been making to secure legislative protection for such monuments should have been unsuccessful. His bill, which was thrown out by a considerable majority, had been prepared with great care, and received the approval of a number of learned Societies interested in such questions. Only a year or two ago, a portion of Abury, "the grandest monument of the kind in this country, perhaps in the world," was actually sold for building purposes, and would, probably, have been destroyed, had not Sir John promptly interposed and purchased the property at his own expense.

It was in 1858 that some quarrymen unexpectedly broke into a virgin cavern in a hill of Devonian limestone overlooking the little fishing-town of Brixham, near Torquay, and thus discovered what has since become famous as the "Brixham Cave." At the suggestion of the late

Dr. Fal...
plored b...
of Lond...
of Mr. F...
The exp...
by grant...
Report o...
by Mr. I...
part of t...
than 1,63...
Cave, bu...
to the old...
been det...
to the R...
These re...
previous...
found in...
evidence...
these ar...
Evans.
the cave...
brought...
scattered...
cavern w...

An ac...

has bee...

One of

Wiersch...

Cave," i...

Elephas

2,000 im...

the mat...

been obt...

bouri...

It is

Mamm...
bone an...

and rock...

had Ma...

figures a...

character...

and belie...

shelters

thin pla...

bearing p...

part of a...

engraving...

suggest...

have see...

cimen is

of an ani...

stations

A Re...

General

Anthropo...

logy, ha...

hand no...

presiden...

Bonn, w...

title of a...

partmen...

throw li...

strictly

At the

place on

Virchow,

the skul...

the Nea...

cafe-gou...

mon to s...

mark up...

hand, P...

been ha...

that it p...

a low ty...

Some

Switzerl...

the last

The cas...

is well

Vogt's d...

died a s...

the pres...

particula...

he cond...

XUM

the most
oscopista,
with the
ole worm
study the
naturalist
e eggs of
methods,
series of
Another
e nervous
sondental,
ns, and
us organs
them with
Similar
of various
whilst an
thoroughly
of Am-
professor of
ow days to
ther Pro-
his inten-
however,
cuted; an
one of the
the different
and we are
faunistic
the dredg-
attached to
l of work
ratory is
contains
works, all
lish, and
illustrated
ed by the
Zoological
ficient in
lications,
I Station
cess. If
in favour
rium are
ost vigor-
engine of
use, there
for La
shed, she
zoological
ESTER.

ded as to
the other
rehistoric
russon, a
n opinion of
as far as
ctors. It
the effort
making
monuments
ll, which
ity, had
ived the
nterested
ro, a port
t of the
ld," was
I would,
Sir John
perty at
an unex-
a hill of
fishing
thus dis-
as the late

Dr. Falconer, the cavern was systematically explored by a Committee of the Geological Society of London, under the personal superintendence of Mr. Pengelly, and aided by a local committee. The expenses of the work were chiefly defrayed by grants from the Royal Society. The general Report of the Exploration Committee, drawn up by Mr. Prestwich, has been published in the last part of the *Philosophical Transactions*. No fewer than 1,621 bones have been found in the Brixham Cave, but of this number only about 930 belonged to the old cave-animals proper; most of these have been determined by Prof. Busk, who contributes to the Report a valuable account of his researches. These researches have added the grisly bear to the previously-known cave-fauna. Among the flints found in the cave, fifteen show unmistakable evidence of having been artificially worked, and these are described in the Report by Mr. John Evans. Although the existence of man during the cave-period is fully established by the evidence brought to light in the Brixham Cave, the human relics are, nevertheless, so few and so widely scattered that it may be doubted whether this cavern was ever regularly tenanted by man.

An account of some cavern-researches in Poland has been recently published by Herr J. Sawisza. One of the caves, discovered last year, near Wierszow, has been named the "Mammoth Cave," in allusion to the number of bones of *Elephas primigenius* which it has yielded. Nearly 2,000 implements have been found in this cavern, the material in which they are wrought having been obtained from siliceous nodules in the neighbouring oolitic rocks.

It is well known that rude engravings of the Mammoth have been discovered on fragments of bone and horn from some of the French caverns and rock-shelters. In the last number of *Cartailhac's Matériaux*, M. Louis Lartet describes and figures some interesting specimens of a similar character, found in the collection of his father, and believed to be referable to some of the rock-shelters of Perigord. One of the specimens is a thin plate of bone, polished on both faces, and bearing on each side an incised outline of the forepart of an elephant, probably, the mammoth. The engraving, though rude, is sufficiently faithful to suggest the idea that our prehistoric artist must have seen the creature alive. M. Lartet's other specimen is a bone bearing a complete representation of an animal, believed to be the Glutton, the bones of this species having been found in some of the stations of the reindeer period.

A Report of the Proceedings of the Fourth General Meeting of the German Society for Anthropology, Ethnology, and Prehistoric Archaeology, has recently been published, from short-hand notes, edited by Dr. A. von Frantzius. The presidential address, by Prof. Schafhausen, of Bonn, was, for the most part, a justification of the title of the Society, showing how the special departments of ethnology and prehistoric archaeology throw light upon those studies which may more strictly be called anthropological.

At this meeting an interesting discussion took place on the celebrated Neanderthal skull. Prof. Virchow, of Berlin, maintained that the form of the skull had been modified by disease, and that the Neanderthal man had suffered from a kind of cave-gout (*Hohlenstein*), a disease which was common to some of the cave-animals, and had left its mark upon many of their bones. On the other hand, Prof. Schafhausen denied that the skull had been affected in its shape by disease, and held that it presented a normal form, though indicating a low type.

Some valuable observations on Microcephaly in Switzerland are recorded by Dr. Aeby, of Berne, in the last number of the *Archiv für Anthropologie*. The case of Marie Sophie Wyss, of Hohenlohebank, is well known to anthropologists through Carl Vogt's description, published in her lifetime. She died a short time ago, at the age of seventeen. In the present paper, Dr. Aeby, after giving further particulars of her life, describes the dissection which he conducted, and presents engravings of the skull.

The fresh brain weighed 317 grammes. The capacity of the cranial cavity in the fresh state was carefully determined by filling it with water; representing the cubic contents of the normal skull of a female by 100, the contents of this microcephalic skull will stand as low as 28.9. The other examples cited by Dr. Aeby include the first recorded instance of microcephalic twins.

The last number of Bastian and Hartmann's *Zeitschrift für Ethnologie*, which is the organ of the Berlin Anthropological Society, is rich in papers on African subjects. The opening article is on West African Fetish-worship. Herr Endemann, a missionary, contributes a valuable paper on the Sotho-Negroes of South Africa; whilst Dr. Hildebrandt publishes a table of measurements of East-African tribes taken at Zanzibar.

An admirable Report on the Anthropology of Algeria, drawn up by General Faidherbe and Dr. Paul Topinard, has appeared in the *Bulletins* of the Anthropological Society of Paris, and has also been issued as a separate brochure. The Report was presented to the Society in the name of the Committee appointed to furnish instructions to travellers about to enter on anthropological researches in the North of Africa. In the first part of this Report, General Faidherbe supplies a sketch of the various ethnic elements which have contributed to form the Algerian population. In the second part, forming by far the larger portion of the Report, Dr. Topinard not only gives a capital résumé of our knowledge of these races, with copious references to original authorities, but also offers suggestions which may be of much value to future explorers.

In connexion with the anthropology of Algeria we may refer to a communication recently laid before the same Society by M. Bertillon, in which he compares the statistics of the civil population of the colony at different dates. It is a significant fact that the population of Algeria is actually diminishing, and M. Bertillon takes occasion to contrast this example of French colonization with the state of our colony of Victoria.

Under the title of 'Crania Ethnica,' MM. Quatrefages and Hamy are publishing a noble work on the crania of different races. The second part of the work, recently issued, is devoted to a description of what the authors call the "Cromagnon race." The first part contains engravings and descriptions of skulls belonging to the "Canstadt race," of which the famous Neanderthal skull may be cited as an exaggerated type.

SOCIETIES.

ROYAL.—April 30.—Prof. A. C. Ramsay, V.P., in the chair.—The following papers were read: 'The Structure of the Mucous Membrane of the Uterus and its Periodical Changes,' by Dr. J. Williams,—'On Leaf-Arrangement,' by Dr. H. Airy,—and 'On the Improvement of the Spectroscope,' by Mr. T. Grubb.

SOCIETY OF ANTIQUARIES.—April 30.—Earl Stanhope, President, in the chair.—The nominations of Messrs. F. Ouvry, O. Morgan, and J. Evans, as Vice-Presidents, were read.—Mr. C. T. Newton laid before the Society his remarks on Dr. Schliemann's discoveries at Hissarlik, the site of Ilium Novum. On the point whether Ilium Novum was (as formerly believed) the site of the Homeric Troy, and on other collateral issues, Mr. Newton said he desired to hold himself perfectly free, and to commit himself to no opinion. His only object was to assign to the antiquities discovered by Dr. Schliemann their proper place in the history of ancient art. Of their genuineness, he felt bound to say, no reasonable doubt could be entertained. Dividing these antiquities into classes, Mr. Newton began with the pottery, and asked himself the question—What are these vases like? what other pottery do they resemble? The first resemblance which occurred to him was the pottery found under the lava at Marino, in ancient Latium (see a paper by Sir J. Lubbock, *Archæologia*, xlii, p. 98). Then came the pottery found at Santorin, described in the

French *Archives des Missions*, and also some of the Cypriote vases in the Cesnola Collection, and some vases from Germany in the British Museum. With regard to the earliest specimens of Hellenic art of the most archaic description, only one or two shapes had any sort of correlation with the remains from Hissarlik. Rude as some of the earliest Greek works were in pottery and sculpture, the remains at Hissarlik were, beyond all comparison, ruder. Mr. Newton here entered into full details, which he illustrated by photographs of objects in the British Museum, and by some actual terra-cottas and sculptures from other collections. The upshot of the whole seemed to resolve itself into this,—because the Hissarlik remains are in their extreme rudeness non-Hellenic, does it follow they are pre-Hellenic? Mr. Newton was inclined to answer this question in the affirmative, but he was aware it was attended with much difficulty, which was only to be met by careful comparison and more extensive excavations. Passing over the stone and bronze implements, about which he professed to have no special knowledge, Mr. Newton came to the so-called Treasure of Priam. It consists of a quantity of gold necklets &c., and of a number of vessels of gold and silver. The British Museum possesses a remarkably fine collection of gold ornaments, but in none of them could he trace any resemblance to the Hissarlik specimens. Mr. John Evans, however, had called his attention to the remains found at Hallstatt, in Upper Austria, and published by Baron Von Sacken, and these, no doubt, did present points of comparison. In conclusion, Mr. Newton again urged the expediency of further excavations.—Prof. Max Müller said he was not altogether prepared to say that the antiquities at Hissarlik were non-Hellenic, but he would certainly say they were non-Homeric. He appealed to the feeling for the beautiful, so manifest in the Homeric poems, and so conspicuous by its absence in the remains from Hissarlik—he appealed especially to the evidence of language. Dr. Schliemann had made a great point of the vases with owl's faces in connexion with the Homeric epithet of γλαυκῶπις as applied to Athene, but every Greek scholar was aware that γλαυκῶπις cannot possibly mean "owl-headed." That termination always refers to eyes, and to eyes alone.—Never could that word have meant "with the head of an owl."—Earl Stanhope stated that in spite of what had fallen from Prof. Max Müller, he retained his belief that the recovered city was none other than the Homeric Troy.—Mr. Bunbury wished to state, in reply to the animadversions of Mr. Gladstone, in a letter read to the meeting, that as a second analysis had proved to Dr. Schliemann that some of the arms and implements found by him, and which he at first believed to be copper, were, in fact, of bronze, he ventured to think that he was justified in the inference that the same result would follow if all the others, now classed as copper by Dr. Schliemann, were accurately tested. He doubted (and Dr. Percy was of the same opinion) whether any arms or edged implements could be made of copper.—Mr. A. W. Franks said that facts were against this conclusion. There could be no manner of doubt that implements of pure copper had been found in France, in Ireland, in India, and in Syria. He this evening exhibited two copper celts from near Bethlehem. It was also believed that some of the Cypriote implements were in reality copper.—Further remarks were made by Mr. Howorth and Mr. B. Dawkins.

ARCHEOLOGICAL INSTITUTE.—May 1.—Mr. O. Morgan, V.P., in the chair.—Mr. R. H. S. Smith read 'Notes on some of the Specimens of Wrought Gold forming part of the Ashanti Indemnity,' of which Messrs. Garrard exhibited many specimens. Among these, the most conspicuous were, one of the human heads, probably of a victim gagged for sacrifice; one of the griffins from the King's chair; one of the enormous iron sword-blades, supported on four golden balls; the King's leopard-skin cap, ornamented with gold bands in repoussé; and one of the

reliquaries. The mode of production and the relative artistic skill and style of ornamentation shown in these objects were critically examined by Mr. S. Smith at some length.—In the discussion which ensued, the Earl Amherst, Mr. W. Egerton, Sir J. Maclean, and others, took part.—Mr. Tregellas and Sir J. Maclean exhibited gold rings of special make, lately acquired on the West Coast of Africa.—Mrs. J. G. Nichols sent some original MSS., comprising a letter under the Great Seal, and Sign Manual of Edward the Sixth and the Lords of the Council empowering the officers of the Mint at Canterbury to arrest, and retain for their service, goldsmiths and other artificers, and to take possession of metals and minerals. The deed is an interesting example of the exercise of the Royal prerogative of impressment, and appears to have passed through no preliminary stages and not to have been enrolled. The other MSS. were several thirteenth-century deeds relating to Ticehurst, &c., in Sussex, with seals attached; a Commission from the Mayor, &c. of Hastings for the carrying of the canopy at the Coronation of Charles the Second; and a power of attorney by the Superior of the town of Youghall to give seisin of land there, *temp.* Richard the Second; Licence of entry to his lands to John Trollope, from Toby Mathew, Bishop of Durham.—The Rev. J. Beck sent some Icelandic ornaments of silver, including a silver bodice lacing which had been gilt, but had been put into the fire by a silversmith of Reykjavik to get off the gilding. Some of these ornaments, among which were several large and richly chased buttons, which are modern, but obviously copied from a very early type.—Mr. Fenard exhibited some bronzes found at Annecy, in Savoy, consisting of three heads, the smallest of which was of full life size; a human foot; and a statuette, nearly twenty-four inches high, representing an athlete. This figure, of which the *Athenæum* has already made mention, was the subject of a dissertation by Mr. C. W. King, who maintained that it was an example of the best period of Greek art—a position which was contested by Mr. Fortnum, who considered it to be a Gallo-Roman work of great beauty, and in this opinion he was supported by Mr. Waller.

PHILOLOGICAL.—*May 1.*—A. J. Ellis, Esq., President, in the chair.—Mr. J. D. Meiklejohn was elected a Member.—The paper read was 'On the History of English Sounds, Part III.', by Mr. H. Sweet. In this third paper Mr. Sweet dealt with the modern period,—from the loss of final *e*,—which he divided into five sections: 1, Earliest, A.D. 1450–1550; 2, Early, 1550–1650; 3, Transition, 1650–1700, the period of the short *u* in *but*; 4, Late, 1700 to 1830, the period of vowel-narrowing; 5, Latest, 1830–1874, the period of diphthongization of vowels, a change now largely proceeding, though unnoticed by grammarians. Mr. Sweet held that, in the ordinary talk of men now, no pure vowel sound was uttered, except sometimes the *a* in *father*, and the *a* in *all*; and he showed that these were passing into diphthongs, that is, utterances not ending with the same sound that they started with. Mr. Sweet read specimens of his theoretic pronunciation from the Saxon Chronicle, the 'Acren Riwle' (of about 1230 A.D.), Chaucer's Prologue to the 'Canterbury Tales,' and Shakespeare,—Portia's speech on mercy, and Launce's talk to his dog. He promised to print full lists of the spellings of words from a series of authorities during the whole course of English, and said they would prove the English language to be, perhaps, the most regular in its development in the world, one most obedient to laws, and laws easily stated and understood.

INSTITUTION OF CIVIL ENGINEERS.—*May 5.*—Mr. Harrison, President, in the chair.—Five gentlemen were elected as Members—Messrs. P. Burrell, T. C. Clarke, C. W. Hawkins, W. King, and H. V. F. Valpy—and eighteen as Associates—Messrs. T. H. G. Berrey, G. W. Brennan, J. R. Brittle, W. F. Butler, F. Cheesman, H. Deane, C. P. Gibbons, E. W. Jarvis, T. W. Jeffcock, W. M. Mayes, J. C. Melliss, E. Perrett, J. G.

Pimentel, R. Sharland, W. H. C. Stanford, E. H. Stone, A. Sutter, and H. M. Whitley.—The Council have transferred Messrs. W. Airy, H. J. C. Anderson, M. Smith, and W. Wilson, from the class of Associate to that of Member; and have admitted the following Candidates as Students of the Institution: Messrs. L. M. Acland, P. L. Addison, R. P. Atkinson, C. J. S. Baker, E. Baker, A. W. T. Bean, A. Bewley, H. R. Blackburn, P. W. Britton, W. H. Cole, G. O. W. Dunn, C. H. Holme, E. H. Johns, L. M. Kortwright, F. Lang, W. C. Lewis, E. Leycester, C. Perrin, and the Hon. L. M. St. Clair.

ROYAL INSTITUTION.—*May 1.*—*Annual Meeting.*—Warren De La Rue, Esq., V.P., in the chair.—The Annual Report of the Committee of Visitors for the year 1873 was read and adopted. This Report testifies to the increasing prosperity and efficiency of the Institution, and congratulates the Members on the fact that the new laboratories have been constructed and fitted up by means of funds contributed by themselves; and that this heavy charge is not larger than what the surplus income of a few years will probably be able to reimburse. Fifty new members were elected in 1873. Sixty-two lectures and nineteen evening discourses were delivered. The books and pamphlets presented amounted to about 120 volumes, making, with those purchased by the Managers, a total of 259 volumes added to the library in the year, exclusive of periodicals.—Thanks were voted to the President, Treasurer, and Secretary, to the Committees of Managers and Visitors, and to the Professors, for their services to the Institution during the past year.—The following gentlemen were elected as officers for the ensuing year: President, The Duke of Northumberland; Treasurer, G. Busk; Secretary, W. Spottiswoode; Managers, G. Berkeley, Adm. Sir H. J. Codrington, Warren De La Rue, Sir T. F. Elliot, E. Frankland, F. Galton, J. P. Gassiot, C. H. Hawkins, A. Latham, J. C. Moore, Sir W. F. Pollock, The Earl of Rosse, R. P. Roupell, C. W. Siemens, and Col. P. J. Yorke; Visitors, J. Brown, J. C. Burgoine, A. J. Ellis, Col. J. A. Grant, Lieut.-Gen. Sir F. W. Hamilton, T. H. Hills, R. P. Linton, W. Millar, A. C. B. Neill, W. S. Portal, W. Salmon, J. B. Sedgwick, J. Spedding, The Hon. J. G. P. Vereker, and H. Wedgwood.

May 4.—The Duke of Northumberland, President, in the chair.—Miss C. C. Astley, Messrs. G. L. Bassett, W. M. Brown, J. O. Corrie, H. Deacon, G. K. Hardie, G. J. S. Lock, T. F. Miller, S. Sampson, and T. Taylor, were elected Members.—J. Tyndall, Esq., was re-elected Professor of Natural Philosophy.—The Managers announced that they had appointed J. H. Gladstone, Esq., Fullerian Professor of Chemistry.

SOCIETY OF BIBLICAL ARCHAEOLOGY.—*May 5.*—Dr. Birch, President, in the chair.—The following candidates were elected Members: Miss E. Bagster, Messrs. H. Eland, W. Boscowen, jun., J. Dryden, J. H. Lydall, Rev. J. M. Fuller, and Rev. Canon Lane.—The following papers were read: 'Synchronous History of Assyria and Judah, B.C. 745–688,' by Mr. J. W. Bosanquet, Treasurer.—'Revised Translation of the Descent of Ishtar, with a further Commentary,' by Mr. H. Fox Talbot. In this paper the learned Assyriologist showed that the Legend of the Descent of Ishtar was, in its present form, dramatically arranged as a species of Mystery or Miracle Play. The translator was now able to render the whole text more complete by the addition of a fragment of a duplicate copy, containing ten lines, recently found by Mr. G. Smith in the British Museum.—'On the Egyptian Altar at Turin,' drawn by Mr. J. Bonomi, and described by Mr. S. Sharpe.—'Translation of the Hieroglyphic Inscription upon the Granite Altar at Turin,' by Dr. S. Birch, President.

ANTHROPOLOGICAL INSTITUTE.—*April 28.*—Prof. Busk, President, in the chair.—Mr. C. C. Tennant was elected a Member.—Mr. H. H. Howorth read a paper, 'Strictures on Darwinism,

Part III., on Gradual Variation.' The paper was in continuation of a series in which the author endeavoured to show that Mr. Darwin's main conclusion is not supported by the evidence of the changes in type that can be examined. Mr. Darwin differed from the older naturalists in assigning as the cause of variation a struggle between the individuals of a class for existence, by which a favoured individual and its progeny eventually survive. They, on the contrary, argued that variation is induced by a change in the external conditions of climate, food, &c., which operate upon the whole class together, and make it change, as a whole, in a certain definite manner and direction,—that is, in one which can be actually predicted; so that if any individual of a class, or any number of individuals of a class, be subjected to a certain alteration of conditions, a certain definite and uniform change will be produced in the individual or the class. Again, if the new conditions were annihilated, the object of the experiment is reverted to its original surroundings. The author supported that argument by a large number of facts, and, in doing so, was constrained to conclude that the operating cause of variation in man, as in the case of plants and animals, is the working of external causes; and that an individual with its progeny is not so much better fitted for enduring the new conditions that it eventually supplants the rest, but rather that the whole class is moulded together into a new shape, which is called a new variety. Some facts were drawn from the experience of history, showing that where the conditions have been uniform, as in Egypt, although there has been a considerable mutual pressure among the individuals of a class for food, &c., yet there has been no variation; while a transplanting of similar individuals, as in the case of European emigration to America, has been followed by almost immediate change. The illustrations that might be drawn from the cases of man, as in the changes that have ensued in both the Aryan and the Black Emigrants to North America, in the Dutch at the Cape, in the Portuguese at South America, &c., were notable and telling instances of the operation of the law argued for by the author, inasmuch as changes of type of a marked character have occurred where there has been neither time nor opportunity for the creation of a fresh type by the successive amelioration or change in the idiosyncrasies of the descendants of a common ancestor, but where the change has undoubtedly occurred in the whole class together over a very wide area.

MEETINGS FOR THE ENSUING WEEK.

- MON.** United Service Institution, 3.—'Volta Expedition, during the late Alcantara Campaign,' Capt. Glover.
—Society of Arts, 3.—'On the various Compounds of Carbon treated principally in reference to Heating and Illuminating Purposes,' Lecture V., Prof. F. Barff (Cantor Lecture).
—Surveys, 8.—'Agricultural Geology,' Mr. E. J. Smith.
—Geographical, 8.—'Geography and Resources of the Country between the Rio de la Plata and Coquimbo,' Capt. J. G. Gould.
TUES. Royal Institution, 3.—'The Nervous System,' Prof. Ruthven.
—Earl Engineers, 8.—'Peat Fuel Machinery,' Mr. J. Mc Meadow.
—Anthropological Institute, 8.—'Statistics obtained from the Census, and Effects of Female Population in the Indies,' Mr. F. Galton.
—India, 8.—'Extinction of Families,' Rev. H. W. Watson.
—Indies, 8.—'Ancient Stone Monuments of the Nagas,' Major H. Godwin-Austen.
WED. Literature, 4.—Council.
—Geological, 4.—'General Modifications of the Pleistocene Girdle of the Meramecian Landas, a Pleistocene from the Oxford Clay,' Mr. H. G. Seeley.
—Labyrinthodonts from the Keuper Sandstone of Warwick preserved in the Warwick Museum,' Mr. L. C. Miall.
—Society of Arts, 8.—'Importance of a Special Organization to Society for the Diffusion of Sanitary Knowledge,' Major-General Sir Thomas M. St. John.
THURS. Royal Institution, 3.—'Physical Symmetry in Crystals,' Mr. N. S. Maskelyne.
—Mathematical, 8.—'Correlation of Two Planes,' Dr. H. Hart.
—Contact of Quadries with other Surfaces,' Mr. W. Spottiswoode.
—Astronomical, 8.—General.
FRI. Botanic, 4.—'Reproductive Organs of Plants and the Genus Principles and Systems of Classification,' Prof. Bentley.
—Philosophical, 8.—'Anniversary President's Address.
—Royal Institution, 9.—'Society for the Advancement, and the Appliances for Cable Laying,' Dr. C. W. Siemens.
SAT. Royal Institution, 3.—'Planetary System,' Mr. R. A. Proctor.

Science Gossip.

THE Annual Dinner of the Fellows of the College of Surgeons takes place on the 4th of July, Prof. Erasmus Wilson in the chair.

MR. BOWDLER SHARPE has been engaged for the last year on a work on the 'Birds of Prey,' which will be published this month by the Trustees of the British Museum, as the first volume of

N° 2428
a Catalog
completed
tained in
birds of

In a
Zoologis
discover,
extensiv
of the b
trench t
Kennet
In our
Antiqua
from the
Council,
and Octa

Dr. A
was app
Universit
number
ungen sa
Argentina

SOME
obtained
Departm
described
fed glass
prismatic
is mainta
devitrified
composit
stances a
the arran
the Blan
view; in
more ma

In a r
Class of
voted an
Governm
a Scienti
Macao, t

The J
contains
Thurston
Mechani
Gentla
Gardens';
and, in
Machine
continue
testing
registry,
valuable
hitherto
those ex

The SOC
SEVENTEEN
years, fr

INSTITU
FORTIETH
—Adm

The SUM
ARTISTE
BETHLEHE
end of 1872
opened at T

DORR'S
MUSEUM,'
idem; 'Ch
GALLERY.

ROUND
Four Qua
Ms. Picadil
Issue, 12.

It is
Exhibiti
merit.
number,

a Catalogue of Birds. Mr. Sharpe's work will give complete descriptions, not only of the species contained in the national collection, but of all the birds of prey known throughout the world.

In a communication to the May number of the *Zoologist*, Mr. W. H. Wallis notices the recent discovery of large numbers of fossil bones during extensive draining operations at Reading. Many of the bones were brought to light in digging a trench through some low meadows between the Kennet and the Thames.

In our list of the New Council of the Society of Antiquaries we, last week, accidentally omitted from the eleven members retained from the old Council, the names of Richard Henry Major, Esq., and Octavius Morgan, Esq., auditor.

DR. A. STELZNER, an old Freiberg student, who was appointed some time ago to a chair in the University of Cordoba, has contributed to a recent number of Tschernak's *Mineralogische Mittheilungen* some 'Mineralogical Observations in the Argentine Republic.'

SOME curious examples of crystallized glass, obtained from bottle-glass works, at Blanzy, in the Department of Saône-et-Loire, have been recently described by M. Peligot. Unlike ordinary devitrified glass, the specimens are well crystallized in prismatic forms, resembling crystals of augite. It is maintained by some chemists that vitreous and devitrified glass differ from each other in chemical composition, whilst others assert that the two substances are identical in composition, but differ in the arrangement of their molecules. Analyses of the Blanzy specimens tend to support the former view; in fact, the crystallized portions contained more magnesia and less soda than the clear glass from which the crystals had separated.

In a recent session the Associates of the First Class of the Royal Academy of Sciences of Lisbon voted an expression of regret that the Portuguese Government should have resolved not to send out a Scientific Expedition, destined to proceed to Macao, to observe the Transit of Venus.

THE *Journal of the Franklin Institute* for April contains two very important papers by Prof. R. H. Thurston. The first is 'On the Thermal and Mechanical Properties of Air and other Permanent Gas, subjected to Compression or Expansion'; and the other is 'On the Strength, Elasticity, Ductility, and Resilience of Materials of Machine Construction.' The latter paper is to be continued; the present section describing a new testing machine, fitted with an autographic registry, by means of which the remarkable and valuable results recorded were obtained. Various hitherto unobserved phenomena, noticed during those experimental inquiries, are also described.

FINE ARTS

THE SOCIETY OF PAINTERS in WATER COLOURS.—The SEVENTIETH ANNUAL EXHIBITION is now OPEN, 5, Pall Mall East, from Nine till Seven.—Admission, 1s. Catalogue, 6d.
ALFRED D. FRIPP, Secretary.

INSTITUTE OF PAINTERS in WATER COLOURS.—The FORTIETH ANNUAL EXHIBITION is now OPEN from Nine till Six.—Admission, 1s. Catalogue, 6d.—GALLERY, 53, Pall Mall, S.W.
H. F. PHILLIPS, Secretary.

THE SUMMER EXHIBITION of the SOCIETY of FRENCH ARTISTS, 165, New Bond Street, is now OPEN, from Half-past Nine to Six o'clock.—Admission, One Shilling.

'THE SHADOW of DEATH.' Painted by Mr. HOLMAN HUNT in Bedchamber, Jerusalem, and Newgate, begun in 1852, completed end of 1852.—NOW ON VIEW at 395, Old Bond Street.—The Gallery is opened at Ten, closed at Six.—Admission, 1s.

DORÉ'S GREAT PICTURE of 'CHRIST LEAVING the PRETORIUM,' with 'The Dream of Pilate's Wife,' 'Night of the Crucifixion,' 'Christian Martyr,' 'Francesca de Rimini,' &c., at the DORÉ GALLERY, 35, New Bond Street. Ten to Six.—Admission, 1s.

WILL CLOSE, on May 16th,
ROUND the WORLD with W. SIMPSON, being Pictures from the Four Quarters of the Globe by "A Special Artist."—Burlington Gallery, 18, Piccadilly. Open from Ten to Six.—Admission, including Catalogue, 1s.

THE SALON, PARIS.

(First Notice.)

It is the general impression in Paris that the Exhibition of this year is not equal to the average in merit. It shows, at any rate, no falling off in number, for the aggregate of works is nearly 3,700

—paintings, sculptures, engravings, architecture included—and the Catalogue is a handy volume of 600 pages. We are not yet in a position to accept or reject the idea we have mentioned, but it is certain that a considerable number of fine paintings have already come under our notice with it must be admitted, not a few which do not come up to the art-standard of Paris. We miss works by MM. Baudry, Bida, A. Desgoffe, Diaz de la Peña, J. Dupré, E. Frère, Hamon, Jalabert, Legros, Meissonier, Millet, Regamey, Roybet, Tissot, and others, besides M. A. Stevens, whom we are not to call a Frenchman, and Mlle. R. Bonheur. On the other hand, the following more or less famous painters are more or less favourably represented here: MM. Antigna, Belle, Berne-Bellecour, whose admirable scene in a battery will be remembered by all, Bertrand, Biard, Bonnat, Boulangier, E. Breton, J. Breton, Brion, A. Cabanel, V. Chavet, Corot, C. F. and K. Daubigny, B. Desgoffe, Doré, C. Duran, Duverger, Fantin-Latour, Fichet, Fromentin, Gérôme, Hébert (a portrait only), Langée, Luminais, Pils, Puvir de Chavannes, Tony Robert-Fleury, Saintin, and Ziem; also Madame H. Browne, Mlle. N. Jacquemart, and Mr. Alma Tadema, whom we are glad to call an Englishman, and who sends two remarkable pictures, with one of which our readers are already familiar. There are, therefore, names enough in the Catalogue to give ample promise of an inexhaustible Exhibition. We say nothing of the sculptures, engravings, architecture, and drawings, although in each of these classes fine examples have caught our eyes already; and we are obliged to be thus reticent, because it is beyond mortal powers to take a complete survey of the *Salon* in the time which has hitherto been at our command.

The more important pictures will come under review in their proper order; but meanwhile, without prejudice to future observations, we may give the following summary of a part of this gigantic gathering, and name, in the order of the Catalogue, the salient works in some of the rooms. M. Adam contributes a truly pathetic and capitally painted illustration of 'Faust' in *Marguerite* (No. 6).—Mr. Alma Tadema sends *La Dixième Plaine d'Egypte; Mort des Premiers Nés* (18), which, minus certain improvements since effected, was at the Royal Academy under the same title; also a large picture, the companion to that now in Burlington House, and, like it, executed for Mr. Gambart's villa at Nice. This is *Sculpture* (19), and shows a Roman gentleman displaying to his friends, and in a sculptor's workshop, a noble fountain of black marble which he has bought.—M. Barillot has two capital cow pictures (74, 75), at which Mr. T. S. Cooper might look with astonishment and admiration.—M. Berne-Bellecour contributes a capital humorous piece in *Le Prétendu* (145), a lover holding thread for his mistress's unwinding; likewise *Un Matin d'Été* (147).—The *Roméo et Juliette* (161), by M. Bertrand, is a pathetic piece in the painter's mode; the lovers recline before the tomb. He sends besides *Jeune Fille* (162) and *Anuccia* (163).—M. Biard's *Le Capitaine Pleville* (173) has the merit of a striking subject, a lame hero being lowered over a cliff to the rescue of a shipwrecked crew: see also *Les Convives en Retard* (174).—M. Arus's *Armée de la Loire* (44), a snow-piece, with small figures, is a marvel, to be criticized at length by and by.—M. André's *Briands pour les Oiseaux* (22) shows an upland road, with the rickety cart of M. T. Gauthier's comedians in 'Le Capitaine Fracasse' arrested by the hero and his phantom assistants; the travellers alight in a hurry. The figures are, comparatively, of little account, but the painting of the baggage and the cart is admirable; full of spirit and vivacity.—M. Appian's *La Mer, Calme Plat* (33), with thunder-laden clouds gathering above and reflected in it, and enormous cumuli towering against a brass gleam on the horizon caused by the setting sun, is intensely expressive and pathetic; but we have seen better work by the artist, for this is painty, and parts here and there are mechanical.—M. von Thoren's *Campagne de Rome* (1818) and *Buffles*

Romains (1819) recall the mode of painting affected by the late George Mason, and have the same origin.—M. Wahlberg's *Port de Pêcheurs* (1826) is beautifully painted.—The student must not miss M. J. Breton's *La Falaise* (257), nor the vivid *La Via Appia, au Temps d'Auguste* (235), by M. Boulanger, with its rich illustrations of Roman character and admirable design and composition.—M. Aublay's *Ferme au Triport* (48) gives, with rare ability, a sunny courtyard.—*Fleurs et Fruits* (38), by M. Armand-Delille, is painted as few but Frenchmen paint such subjects.—M. Beaumont's *Têtes Follies!* (106), a humorous piece, of ladies looking at the antics of dwarfs, shows the same turn for that vein of humour as Zamacois. It is first rate in its way. The same artist has "*Bête comme une Oie*" (105), a cook selecting his victims from a hissing, intrusive crowd of birds.

M. L. Bonnat signalizes himself by painting an intensely naturalistic crucifixion, called *Le Christ* (205), and, in one respect, thereby supports his great reputation; but the figure, the very antithesis of that in Mr. Holman Hunt's 'Shadow of Death,' is nothing but a model, however marvellous it may be in execution. A more pleasant production is *Les Premiers Pas* (207), a young Italian mother guiding her child.—M. G. Brion sends the capital *Une Noce en Alsace* (265), the happy pair preceded by musicians.—*Nuit d'Hiver* (266), by M. E. Bretton, gives, with felicity, snow in a village; by the same are *Crépuscule* (255) and *L'Automne* (254).—M. Bourée has a capital *Retour de la Pêche* (237), fishermen on a beach.—M. Bonvin's *L'École des Frères, la Petite Classe* (216), depicts school children in perfection. His *L'Écurie* (217) is wonderful; a woman scouring a brass pot.—M. Billet's *Fraudeurs de Tabac* (181) shows smugglers with dogs, in a snowy landscape.—M. Bouguereau's *Charité* (232) is an allegorical composition; the genius with two babes; a fine academical painting; he has likewise two other pictures, *Homère et son Guide* (233) and *Italiennes à la Fontaine* (234); of which the last pleases us most.

Madame H. Browne has, besides two fine portraits, *Un Poète, les Coptes dans la Haute-Egypte* (275), two figures, one writing at a table, painted with noble solidity and fine colour.—M. Cabuzel's *L'Automne* (298) is superb as a landscape.—M. Puvir de Chavannes, in his *Charles Martel after the Victory of Poitiers* (1526), shows his fine powers of design, and something of his weakness in painting.—M. Corot sends three characteristic landscapes, in *Le Soir* (459), *Clair de Lune* (460), and *Souvenir d'Arleux-du-Nord* (458). The second of these is the most attractive; the moon seen beyond a vista of trees, and glinting on the flowing stream of a full river, where it slides towards the darkness.—M. Matejko's *Étienne Bathori, Roi de Pologne, devant Pskov* (1275), men bringing symbols of submission to the victor, is a picture which we commend to the admirers of the works of Sir J. Gilbert. It is impossible not to compare the sketches of the popular English artist with this scattered but prodigiously vigorous and rich work, which is of immense dimensions.—M. Detaille sends one of the best of the numerous pictures representing incidents in the late war—pictures in which, as we are glad to say, our unfortunate neighbours retain their self-respect. These works generally show the losses rather than the victories, for there were such, of the French in the contest. *Charge du 9^e Régiment de Cuirassiers dans la Village de Morsbronn, Journée de Reichshoffen, 6 Août, 1870*, (598) is intensely full of dramatic power and rich in incident. The soldiers are stopped by barricades of farm-carts as they ride through the street, and fired at from the windows of the houses.—One of the best pictures here is M. Pille's *Un Pardon aux Environs de Guéméné Morbihan* (1489). Breton peasants assembled near a church: a triumph of composition in regard to distinct groups, and inexhaustible in individual character; likewise admirably painted in detail.

—*La Fontaine du Couvent* (335), by M. Castres, gives a sunny street, with figures.—M. Coosemans has painted a tragic-looking landscape in *Le Soir, Campine Limbourgeoise* (445), a marshy waste,

with the last remains of light fainting over its expanse.

M. Compte-Calix is satirical in the suggestions of his *Adam et Ève* (436), a girl standing on a horse's back behind her lover, while she reaches on high to pluck apples from a tree; a snake, creeping to her heel, is attacked by a dog. The composition is cleverly made—the horse is the best part of the picture.—M. Daubigny gives, in his noble *Les Champs au Mois de Juin* (522), a lovely and solemn twilight, of great heat, over a field of poppies. *La Maison de la "Mère Bazot," à Valmondois*, (523) is by the same; a fine twilight, of the richest and gravest character.—In M. Coëssin de la Fosse's *La Chanson de Roland* (410) a minstrel sings before a lord, his lady, and their attendants, who listen with an intensity of mental emotion that is wonderfully expressed.—M. Pils sends a rather conventional work, of large size, in *Le Jeudi-Saint en Italie* (1490), a refectory, with monks giving dole to children and women.—M. K. Daubigny's landscapes are *Ferme Sainte-Siméon, à Honfleur* (524), an orchard in flower, and *Route de Paris* (525).—M. Claude has before now won our admiration by his capital miniatures of equestrian subjects. He is happy in studying the most graceful aspect of London life in *Retour de Rottem Row* (398), ladies parting at a house door, and in a very different subject, *Conversation* (400), two mounted gentlemen gossiping in the shade of a tree in Hyde Park. Both are gems in their way; nothing could be better.

That Henri Regnault should be outdone was as certain to happen as that Herod should be out-Heroded; accordingly, we have in M. Georges Clairin, an artist of great technical ability, but with unrefined, unrestrained tastes, one who, on canvas, sheds blood with sickening gusto, and seems only comfortable in decapitations. Next year he will rise to happiness in a few *auto-dafés*; an impaling scene with a dozen victims, or the punishment of the trough, though the last is not sanguinary, may, in time, follow. *Le Massacre des Abencérages* (393), a hideously powerful and coarse painting, is quite in the vein of the painter who died gloriously at Buzenval. In another mood, and admirably designed, is *Un Conte Arabe, à Tanger* (394); the speaker stands in the midst of a listening, seated crowd, whose faces show how numerous have been the artist's studies.—M. Couder's *Retour des Champs* (478), flowers, is deliciously soft, broad, and rich; an example of flower painting. He has, likewise, *Bouquet de Fleurs des Champs* (479), a favourite subject of his, admirably depicted.—M. X. De Cock sends, with two other lovely landscapes, *Forêt* (544), a sunlit thicket, with deer. We shall notice these, with other landscapes by M. C. De Cock, on another occasion.

M. Cabanel's masterpiece, as we think, is *Première Extase de St. Jean-Baptiste* (294); the young saint seated in the shadow of a rock. The painter has two fine and solid portraits of ladies.—M. Castan's *Intérieur de Bois à Gargilesse* (329) gives finely a wood under flying shadows and gleams of sunlight.—M. Carolus Duran, like M. Cabanel, contributes a single subject-piece and two portraits: the former is the whole-length, life-sized, naked figure of a modern young lady arranging her hair after the bath; it is admirably drawn and painted, but a little greyish and cold in the carnations: this gives chastity to the subject. The picture is called *Dans la Rocée* (661).—M. E. Dubufe has three portraits of ladies (641, 642, 643).—M. Cermak's *Portrait de Mlle. M. L.* (348) is a charmingly painted head of a child. He gives, in *Rendez-vous dans la Montagne* (347), a figure of a damsel in a picturesque costume, standing in a mountain path. There are good landscape elements in this work.—M. Daliphard's *Le Printemps au Cimetière, Souvenir de Normandie*, (504) is a richly painted picture of trees in bloom, and rich sword.—Another telling, well-painted incident of the war appears in M. Devally's *Adieux à leurs Officiers des Soldats du... Bataillon partant pour la Captivité, Metz, 29 Octobre, 1870* (607); it is full of character and

subdued passion.—Rabelais himself would surely enjoy *Frère Jean* (645), by M. Dugasseau, an admirable single figure, painted with great force.

Another subject of the war, and amongst the finest of its class, is "*Tirailleurs, en avant!*" Paris, 1870 (650), a party of riflemen ascending a bank of earth, one falling dead. There is great energy of design here. It is by M. Du Paty.—M. V. Chavet's little figures have long been popular, on account of the grace and freedom of his designs, and the delicate way in which he paints. He never did better than in *Le Repos du Modèle* (375), a half-dressed girl reclining in a chair. He sends likewise *Henri III. à Saint-Cloud 1^{er} Août, 1589* (374).—M. Doré is, as usual, spectacular, in *Les Martyrs Chrétiens* (625), an arena, with beasts and the slain; above all is a group of angels hovering in a film of blue light, exactly as it is managed in theatres. He has a coarse, rankly-painted, effective landscape in *Le Sentier, Souvenir des Alpes* (626).—M. B. Desgoffe's *Cristal de Roche Gravé* (588) contains much exquisite painting of bijouterie, striking imitations of numerous materials.—A very grim and dreadful picture, paintable only in France, is M. Cormon's *Une Jalousie au Réveil* (451), a black slave showing the naked body of a woman, whom he has killed, to another woman, who, with the action of a panther, lies prone with knit limbs on a couch. Both the women are naked; the corpse shows a horrid wound, and is wrapped in blood-stained garments.—M. E. Feyen, in *La Caravane de Cancal* (718), a crowd on a beach, has designed with admirable tact.—M. Duverger, always happy in painting children, is at his best in *Quand les Chats n'y sont pas, les Souris dansent* (680), a school scene.—Miss Epps contributes a charming single figure in *Le Jardin* (688).—Mrs. Alma Tadema sends *Le Coin de Feu* (17), marked with fine and strong colour.—M. Laurens' *Portrait de Marthe* (1095), a half-length of a little girl, is beautifully painted, with a pathetic expression, such as is rarely attempted in English portraiture.—No. 1227, *A l'Heure !* by M. Loir, is an admirable snow-piece of a road.—M. A. Girard has torrid *Café Maure, près d'Algiers* (813), with figures, very delicately painted.—M. Lambert has two first-rate pictures of cats in *Installation Provisoire* (1059), and *L'Heure de Repas* (1060), cat and kittens at play.—M. E. Fichel has a very solid and neatly executed work in *La Forge du Roi Louis XVI.* (724), the king and his favourite locksmith.—M. Perrin-Feyen, in *Retour de la Pêche aux Huîtres* (721), has designed, with rare spirit and abundance of grace, a long line of girls and lads laden with oysters.—M. Latouche's *Marée Basse* (1090) is one of those pictures of the sea, of a milk-white tint, in which some French marine painters are so exquisitely successful.

M. Gérôme is in great strength in *Rex Tibicen* (797), the King of Prussia working away at his flute in his cabinet, with dogs sleeping, and a smirking bust of Voltaire over the *secrétaire*. The painter attracts crowds by *L'Eminence Grise* (798), the stalwart figure of the grim worthy descending a splendid staircase, reading in a breviary, and utterly regardless of the obeisances of the courtiers: a wonderfully solid picture, with abundance of incident in it. *Une Collaboration* (796), by the same master, gives an interior; Racine reading a play to Molière.—Another noble snow-piece occurs in *Vue prise en Suède* (779), by M. Gegerfelt, and a first-rate coast scene in *Le Bord de la Mer* (780), an old boat ashore.—*Pêcheuse Cancalaise* (1145), by M. Lefort des Ylouses, a girl on the beach, is beautiful in tone. *Marée Basse, à Treboul*, (1075) gives a tremendous tumult of thundering waves surging against a solitary rock.—An heroic subject is presented, with singular dignity and pathos, in M. Lançon's *Morts en Ligne!* (1065), French soldiers as they fell in line of battle at Bazeilles, Germans looking at them.—A very different mode of French art appears in M. Fantin la Tour's *Fleurs et Objets divers* (702).—A difference, not less great, appears in *Intérieur de l'Atelier d'un Artiste, à Rome* (713), a magnificent display of bri-

é-brac, with old gentlemen rapturously looking at it, yawning attendants standing by, is the splendid work of M. B. Ferrandiz, a Spaniard by birth, pupil of MM. Duret and Fortuny.—M. F. Girard's *Les Francés* (815) shows, with rare brilliancy and beauty, a happy couple and others quitting a church by a leafy path.—M. Harpignies's landscapes are well known for their fine "classic" spirit and rich conventional colour. He never did better than in *Bords de l'Aumance* (895), a rocky river, with trees in summer. The same artist has two other pictures here.—Colour applied in another mode appears in M. Guillaumet's *Intérieur, à Alger* (875). This is remarkable for its splendour and softness.—The classic inspiration of much French art, with brilliancy of tinting peculiar to itself, so that the figures are graceful in the extreme, and the landscape sparkles with light, is presented by M. Heullant in *Lavandières* (927), Greek girls ascending and descending a rocky path from a clear pool in shadow to a ruined temple above, in bright sunlight.—No. 842, *Les Bûcherons*, by M. Gosselin, gives a French forest with great vigour and dignity, and considerable breadth of style; peasants are barking a fallen tree.—We return to a figure picture, and obtain a humorous subject in M. Hayon's *Incrovable à sa Toilette* (899), a "beau" of c. 1790 standing before a mirror, his ringletted wig at his side, ready to be assumed.—The interior of a church, with the effect of sunlight through stained glass, including figures, is given with felicity and power, though not without crudeness of colour, in M. G. Jundt's *Le Denier de Sainte-Anne* (1004).

The student who wishes to know how sunlight may be painted, and the impression of air trembling in reflected heat conveyed, should look at M. Kaemmerer's *La Plage de Scheveningue* (1006). He will find in this work a crowd of little figures seated and at play on the sands, and among them humorous incidents and graceful forms rendered with spirit and grace, such as we have no conception of in England. We recommend M. Kaemmerer to send this work to London. Its precision of execution, without apparent labour, due to the most intelligent rendering of form, colour, light, and shade, aided by a wonderful delicacy of handling, makes it a marvel.—Mdlle. N. Jacquemart has three admirable portraits, the most striking of which is *Portrait de M. R. de W.* (970), a gentleman, painted with intense vivacity and skill. *Portrait de Madame R. de W.* (969) represents a lady in a red dress, with a black fan. These pictures recall in many of their qualities the work of Mr. Leighton.—M. Lhermitte is the master of his subject in *La Moisson* (1216), women reaping in a landscape, most of the qualities of which occur in Mr. Linell's pictures. There are here more style and sober colour than in our own countryman's pictures; the figures are capital.—*Une Aubade au Chef* (1202), by M. Lesrel, a band performing before a damsels in armour, the costumes being of the sixteenth century, has wonderfully fine execution, noticeable in the armour and dresses. The work is of the school of M. Gérôme. The tapestry in the background is painted with the greatest skill and freedom.—No. 1048 gives, with that brilliancy and breadth which we rarely find out of French or Belgian art, a picture of sunlight falling on a group of ladies assembled, and resting on the sward, while they overlook Paris. It is called *Un Beau Dimanche, à Bellevue*, and is by M. La Foulhouze. Here are charming local and general colour, perfect keeping, and delicate execution.—M. E. Lévy reproduces, in many ways, his master Picot, and has given us a capital piece of its kind in *L'Amour et la Folie* (1205), life-sized figure, she teaching the blind boy to direct a random arrow at a group of revellers. The technical qualities of Cupid's figure are admirable, though the painting is a little weak.—We are not generally among the admirers of M. Landelle's mode of painting, because it appears to us the culmination of academy painting, with sentimental designs to boot; but his *Portrait de Mdlle. C. de F.* (1068), a bust, is irresistible with its capital painting and charming sentiment.—M. J. P. Laurens, who painted 'Marthe' above-named, has produced a fine

study in r... seated letter, and t... above), is a crowd of able heaps of sunlight and abundance. We hope Salon next fuller cons... Already we are able, if not the gathered said, good of its former incline others have had... and so on for the Royal qualities. decided impr... we are imp... described in the w... That too paratively once observed as we are y... The galleries have on an unobtrusive frequent t... exhibitions see number of technical ideas w... Even these has those of the gathering g... ou. To the reader's works to sp... year. In salient and our task likely to be... The visit on our feeling our... rows of p... plaster, th... to the formidable hand, and Yet there these rows Among the signs in re... Mr. Wa... all more on Russell (N... bust port... charm of ment of the works Strange (4... in a... the whole like No. 2... tened way... the unique Eq. (246... mobility, a... quality ha... in it is, v... the emine... least, sh... XUM

looking at
splendid
by birth,
Girard's
lancy and
a church
apes are
and rich
than in
with trees
pictures
pears in
This is
ss.—The
with bril-
the figures
andscape
Heullant
ling and
a shadow
light—
gives a
barking
ture, and
Incro-
90 stand-
this side,
church,
ed glass,
d power,
in M. G.

sunlight
trembling
at M.
(1006).
e figures
ng them
rendered
ception
merer to
of ex-
the most
ight, and
anding,
art has
king of
gentle-
ll. Por-
s a lady
pictures
of Mr.
his sub-
ing in a
occur in
ore style
ryman's
bade au
forming
s being
tifully fine
dresses.
e. The
ith the
es, with
ely find
sunlight
resting
is called
y M. La
general-
master
its kind
figures,
random
technical
though
generally
mode of
imagination
signs to
(1068),
ing and
s, who
d a fine

study in red, together with striking character, in the seated figure, *Le Cardinal* (1096), reading a letter, and enthroned.—Among the brilliant pictures of the class of 'Un Beau Dimanche' (see above), is M. Laborde's *Le Marché, à Blois* (1033), a crowd of women, small figures, with unaccountable heaps of vegetables, under trees in a *place*, in sunlight and shadow; a capital composition, with abundance of incident.

We hope to conclude our general survey of the *Salon* next week, and, after that, return to the fuller consideration of the more valuable pictures. Already we must have written enough to give a tolerable, if not a complete, idea of the amazing wealth of the gathering, which, nevertheless, as we have said, good judges think not equal to the average of its forerunners. We admit that, as we proceed, we incline to rate this *Salon* more highly than others have done.

THE ROYAL ACADEMY.

(Second Notice.)

FURTHER opportunities of examining this Exhibition have led us to the conclusion that the paintings and sculptures, although more numerous than on any former occasion, are below the average of the Royal Academy shows in the higher artistic qualities. In architecture, on the other hand, a decided improvement is observable. In the paintings we are impressed by what may, broadly speaking, be described as a laxity of style, and a lack of solidity in the workmanship of the pictures as a whole. That too evident seeking after success by comparatively easy methods, which we have more than once observed to be on the increase, is now, so far as we are yet able to judge, more than ever rampant. The galleries contain, we believe, a larger display than on any previous occasion of "clever" pictures; unsubstantial and brilliant execution seems more frequent than the results of serious studies—such studies seem to be going out of fashion. This Exhibition contains, of course, a considerable number of capital specimens, works in which high technical skill has been devoted to the expression of ideas which are at once poetic and paintable. Even these admirable works are, however, fewer than has been the case on recent occasions; and those of them which are likely to preserve the gathering itself in men's memories are not numerous. To several of them we have already called the reader's attention, and there remain fewer fine works to speak of than has been the case in former years. In short, the pictures which are at once salient and admirable, are by no means numerous. Our task of reviewing the whole is, therefore, not likely to be so pleasant a one as hitherto.

The visitor receives a shock, at least such was our feeling, at the very moment of reaching the top of the staircase. At this point we encounter rows of ghastly portrait busts, in marble and plaster, the obtrusiveness of which is due, not only to the pallor of so many faces, but to the formidable array they make, stretching on either hand, and in grim rows, right across the entrance. Yet there are some noteworthy productions even in these rows; of them we shall write by-and-by. Among the sculptures proper, i.e., statues and designs in relief, an unusual number are meritorious.

Mr. Watts's portraits are five in number, and are all more or less delightful. To that of *Lady Arthur Russell* (No. 318) we have already referred. It is a bust portrait, in a black dress, seated, with that charm of simplicity and refinement in the treatment of the face and figure which so often makes the works of this artist valuable. His *Mrs. Le Strange* (44) depicts with rare power of characterization, in a gentle way, a lady with a pearl necklace, the whole beautiful in its delicate breadth, and, like No. 318, a masterpiece in its fine and chastened way. Every one will turn with interest to the unique portrait of *The late John Stuart Mill, Esq.* (246), not only on account of its artistic nobility, although, the work being unfinished, that quality has not been fully developed, but because it is, we believe, the only existing likeness of the eminent original. Mr. Mill entertained, or, at least, showed, great reluctance to sit for a por-

trait, and it was only at Sir C. Dilke's instance that he was induced to give the necessary opportunities to Mr. Watts. These were, it is to be regretted, but too few; yet, however unfortunate this may have been as regards the completion of the picture, posterity will possess in Mr. Watts's work a most "speaking" likeness. It seems to be a privilege reserved for men of eminence that their portraits should be painted by Mr. Watts, for here is a noble and beautiful portrait of *The Rev. James Martineau* (51), a half-length, with a fine though yet worn face, rendered with intense pathos, and perfect recognition of the poetry of the far-seeing eyes and sensitive lips. The tone and colour of this picture, its masterly and free modelling, render it the best portrait in the gallery. *The Rev. Harry Jones* (1353) is painted with keen appreciation for character, perfect solidity and richness of tone, and wealth of colour, in a sober, fine way. In these portraits, whether we consider them as likenesses or pictures, Mr. Watts may be said to have surpassed himself. At least he never did better.

We noticed last week the more important two of Mr. Marks's contributions, and may now at leisure turn to those which interest us less than *Capital and Labour* (179) and *A Page of Rabelais* (388). *Winter* (978) is a large decorative picture, designed, with others, we believe, for the decoration of a gentleman's seat near Middlesborough; it is one of a series, and comprises nearly life-sized figures of two itinerant musicians, standing in the little garden before a cottage, the hostess of which rewards their exertions with a dole. One fellow is old, the other a stalwart young man; the one is clad in brown and red, the other in green. The landscape is in keeping with the title, a champagne covered with snow. There is a hale "Englishness" about the persons depicted here, which will please every one; and the workmanship is as spirited and sound as the humour of the picture is genuine and wholesome. The only fault we can find with this painting is that the wall of the cottage is needlessly crude and red. The bricks and mortar there are more strongly suggestive of a doll's house than we conceive to be desirable. The picture has peculiar interest on account of its being intended for the enrichment of a private dwelling. Another work, by Mr. Marks, will attract a much greater number of admirers than the last. It is styled *The latest Fashion* (125), and illustrates the old verses:—

Any silk, any thread,
Any toys for your head,
Of the newest and finest wear-a.

The scene is a mediæval shop or booth, belonging to a mercer. A lady is choosing a new head-dress, and she hesitates about one which is furnished with a lofty horn, and is trimmed with black; while the shopman commands the structure as "The newest thing out, ma'am," and seems likely to get rid of it. There is abundance of humour in the design of these figures, and much of that satiric vein which characterizes the lighter pictures of the artist. It is capitally painted, and has a more than usually rich effect.

Mr. Eyre Crowe sends, besides the capital *Fox-Hounds in Kennel* (1045), which we noticed last week, several other works, which, although less valuable than that one, possess remarkable merits of their own. Still the style of painting adopted by the artist is much against his success, for it is hard, although firm and, though bright, rather cold and opaque. One of these is *The Dinner-Hour, Wigan* (676), a vista of a street, the topography of which, however unlovely it may be, is correct, with tall brick mills on either hand, their lofty shafts and bald walls being purplish red in sunlight; the pavement slopes before us to a lower level. On the wall which divides the one road from the other, are gathered many damsels, chattering away an interval of labour; one, leaning against a lamp-post, throws apples to her neighbours; another squats on the pavement, and takes a meal from a service of tin, two gossip as they loiter. The effect of the picture, rendering of light, &c., is quite stereoscopic, but a photographer could have contrived as much;

notwithstanding the local interest of the subject, we think it was a pity Mr. Crowe wasted his time on such unattractive materials. Another work by him, though decidedly more grimy than the last, has higher claims upon our attention, yet photography would have sufficed for this occasion too, as the picture is the representation of *A Spoil Bank* (537), one of those heaps of useless material brought up, and rejected at the mouth of a coal-pit, with figures. The temporary wooden frame-work which supports a railway from the pit's mouth to the end of the bank, and which is extended as the "spoil" increases, rises on high towards the front of the picture; a truck at the end of this road has been tilted, and deposits its load in a cloud of dust and smoke with abundance of noise; the whole looks harsh, foul, and painful. There are groups of persons, women and children, who rush to obtain chance scraps of coal from the overthrown truck load, and who grovel eagerly in the dust,—five kneel in the smoke, two are in the front, one takes a can from her neighbour. Three children are grouped on our right in front, and in this group, the vitality of Mr. Crowe's genius may be compared with that of Nature herself on the spot he has so well, if not wisely, represented. As she insists on, at least, blades of scurvy grass, so the painter must have incident and character, however trivial and mean they may be. One of the children has formed a little pile of coal, and fenced it with a circle of brick-bats, vain fortress round a grimy treasure. We admire Mr. Crowe's conscientiousness in painting such uninventing subjects as these, but we submit that he might often have used his time more wisely, and that photography was made for such work as recording all that these pictures tell us, and that inferior hands might be trusted with the colour they display.

Last week we spoke of the lack of ambition shown by Mr. Elmore this year. It is to be lamented that he did not find opportunities for greater efforts than *Alice Bridgenorth and Julian Peveril* (327), the lovers at a door; she turns from him, while he places his hand to close the entrance. Still Mr. Elmore never read his subject more carefully than in these brightly painted figures; the expressions are all that can be desired, and the work is highly dramatic, and of excellent quality. No. 421 gives, from Thackeray's 'Virginians,' *Mistress Hetty Lambert*, with a bunch of violets; she has a fine thoughtful expression. This is a study in lower keys of colour and tone than Mr. Elmore generally affects. *Wandering Thoughts* (428) shows a lady seated, with a book on her knee, following with vacant eyes the flying fancies of her mind.—Mr. E. M. Ward has seldom painted better, and rarely designed so well as in the figure of the king in *Charles II. and Lady Rachel Russell* (252); the latter kneels, imploring a short respite for her husband. Had she been more beautiful than she seems to have been, the king would surely have granted her prayer. He is the better figure. It is capitally painted, admirably designed, full of rich and vigorous colour, and as solid as it can be. He trifles with a spaniel, and casts down his eyes, indifferent to her clasped hands and streaming eyes. The Duke of York, prompter of the refusal, looks on. In the background, the Duchess of Portsmouth—here Mr. Ward carefully hints at the dark influences at work in this case—loiters at a doorway. The lighting of this picture is very good indeed. Mr. Ward sends three less important paintings.

Mr. Frith has, as we said before, done much towards retrieving his reputation by producing more taking pictures than we have had from him for some years. Still, about the design of the most important production there is a good deal of what must be called "deadly-lively." The subject is *Blessing the Little Children: an Episode in the Great Annual Procession of our Lady of Boulogne* (243). Social virtues have so often obtained support from the painter of 'The Derby Day,' 'The Railway Station,' and the 'Salon d'Or,' that we are not surprised to find the artist gently rebuking a whim of the day, so gently, indeed, that, at first

sight, we did not see his drift. We suppose there can be no mistaking the meaning of the group of English Philistines on our right in Mr. Frith's design, the humour of which, if not of Hogarth, is "Hogarthian." This group comprises, if we recollect aright, an elderly gentleman, a young one, and two ladies, all in costumes of the "brumous isle." The latter pair seem to have been taken alive out of London and dropped here on their knees before the Bishop, who in taking part in the procession in which the sailors carry the famous silver *nef* up the long and pleasant street of Boulogne, with the cathedral in the distance. Something like the prose of this, and in rather slovenly painting, we see here. The kneeling damsels play at devotion, and we ought, we suppose, to admire the subtlety of the artist, who has contrived to make them appear insincere, for, as the painter, quoting Shakespeare, says, in the motto of his work,—

One touch of nature makes the whole world kin.

It is clear that the young ladies do not believe in the bishop, or see the good of his blessing the babes, any more than they confide in the *nef* which goes up the street so grandly; in fact, we doubt not that, if they think at all, the whole business savours of idolatry to their innocent minds. Still it may appear to them that, after all, it may look well to kneel in the street. Their own costumes, as they are quite aware, are not worth much, and Mr. Frith, with due forethought, has made the pavement extremely clean. So down they go, as piously as you please. Papa looks on; but there is scorn, to say nothing of bad tobacco and worse wine, in the face of the younger gentleman. Besides these figures, there are the bishop, his attendants in the queer caps, mothers and children, lookers-on, &c.; and, in a balcony above, a whole British family, ladies and others, engaged most energetically in seconding the petition emblazoned on a scarf stretched before them, being "Priez pour l'Angleterre." Now that we have discovered and expounded the subject of this picture, it will be incumbent on the Royal Academicians to provide policemen to protect it against danger from the Philistines who may take offence. It is quite safe from the clergy, Roman Catholic or Ritualistic. Technically and seriously speaking, we are bound to praise the effort made by the artist to recover the dexterity shown in his early works. This picture is superior to many we have had from him of late; but it lacks air, the flesh is leathery, and the expressions less really lively than it is within the power of the artist to make them. The dresses do not sparkle so much as, in sunlight, they might be expected to do, while the inferior figures, e.g., those in the balcony, have received much less attention than was due to them. *Pamela* (74) sits in full face before us, in a black dress and a white mob cap, writing, or in an interval of writing, and, with one hand on her cheek, with eyes of meditation, looking out at nothing. She seems to have been hard at work on a letter. The picture, despite its lack of brilliancy, looks, from a distance, attractive, from its cleanliness; but, when we go nearer to it, we detect the fallacies of art which underlie the work, the false modelling, the lack of care shown in the flatness of the painting, the defect of half tints and tones, and the mistake (as it seems to us) of making Pamela look like a consumptive serving-maid. By far the best painted part of this picture is the flat top of the shiny, circular table on which the young woman writes. This, with its wealth of reflections and brightness, is really very good indeed. Another picture by Mr. Frith is called *Wandering Thoughts* (167),—a lady seated in a chair, but whose thoughts do not wander, for the simple reason that she does not and cannot think. A woman with eyes like these being incapable of that. The damsel—she lacks much to make her a lady—sits in a red chair, has dark hair, and wears a stone-coloured dress, which, if it were more solidly and less pretentiously painted, would be capital. The white petticoat below the dress is the best piece of execution here. The carnations are open to the remarks we made in regard to 'Pamela.'

One of the by no means numerous designs which are marked by spontaneity of conception, and by their fine execution justify their existence, is Mr. Wallis's *From Naxos* (572), showing the marble wall of St. Mark's, at Venice, with the bench at its foot, and the two elderly merchants, in red robes and black caps, whom we saw last year seated in the same place, and in the receipt of "News from Trebizond"; but in the interval between the two pictures more than a year has passed over the heads of the worthies. Their hair has whitened, and, although still pale, their forms are less erect than before. They still wear red robes, but of a crimson tint, which does not become them quite so well as the red proper. Nevertheless, they remain fine old fellows, and a new phase of life has come on them. A man does not stand cap in hand, but kneels before them this time; for there is no need to return with a message to the old merchants' correspondents at Trebizond; all that is over: the great carrack has, it may be, gone to pieces, or made their fortunes by a happy return. It seems more likely that the latter is the case, for what this kneeling man offers is a rarity of considerable price, and, apparently, not before known to the signors, being nothing less than Cupid, an antique relic, dug up, as it seems, in the Isle of Naxos, where our friends had dealings of yore, but for raisins and such like goods. They look at the relic with great interest and some hesitation. Here is Cupid at last, fresh as ever, though made in lustrous, dark, gold-hued bronze, and just rescued from the basket of that jovial Levantine sailor, himself a model of his kind, and one of the best designed figures Mr. Wallis has produced. We enjoy heartily the brilliant lighting, the rich colour, the rare spirit of this picture; but it suffers from the tints, both of the gowns and the marble wall being a little forced, as if the artist had used gas-light too freely while he painted them, or, in obedience to an afterthought, changed the gowns from red proper to crimson.

M. Legros sends *Un Chaudronnier* (24), and another picture, which we will consider presently. The former is among the artistic productions of the year, although it has no more ambitious subject than an old itinerant French tinker at work on a copper pan, while he sits by a wayside gravely and patiently hammering; his portable forge is by his side; three trees rise behind the figure. These elements are made into a picture by the artist, who has given the charm of earnest expression to the man's worn, but not sorrowful face, added rich colour, superbly solid painting, and chiaroscuro such as Velasquez might enjoy. The Royal Academicians have, it would seem, yet to make the acquaintance, or at least to learn to respect these fine qualities of art, to say nothing of the genius of this remarkable artist. Ignorance of art and the man is the only honest apology they can offer for the ignominious place in which the hangers—let those by no means numerous gentlemen divide the responsibility between them—have placed this fine work: above the line, not in a good light, and in a second-rate room; while, in the better places, are acres of gaudy, sentimental trash, such as these very hangers are quite well educated enough to reject if asked to take it to their own homes, where they might not be sorry to welcome the picture of M. Legros. It is useless to offer the usual idle and false excuses for this injustice, e.g., that the scale of the picture is large, so that the work does not suffer, nay requires, to be hung at a distance from the eye, while, at that elevation, the trash could not be seen at all. The fact is that M. Legros is a foreigner, and "has no friends" in the old school sense of the phrase, so everybody's friends are served before the stranger gets a place. This is probably the main reason; but there must be a good deal of sheer ignorance at work in these cases, and critics can hardly refuse to credit the effect of that ignorance when they observe what has been done with Mr. H. Moore's noble wave piece, *Rough Weather in the Open Mediterranean* (1409).—Mr. Holman Hunt has a wonderfully solidly-painted portrait of Thomas Fairbairn, Esq. (660),

seated in a room. The background is occupied by glass cases and the general contents of a collection of works of art, referring, we suppose, to the distinguished part taken by Mr. Fairbairn in forming the International Exhibition and gathering the Art-Treasures of 1857. This picture shows the transcendent manipulative power of the painter as such, but it may serve to prove that portrait painting is by no means so easy an art as many profess to think. The modelling throughout, the fine draughtsmanship, powerful and brilliant local colouring, and all those qualities which derive from intense grasp of the subject, are here in abundance. That the whole lacks something of those less strenuous elements which we are accustomed to require in portrait-painting is probably true.

EXHIBITION OF THE SOCIETY OF FRENCH ARTISTS

The gathering of pictures now at 168, New Bond Street is hardly equal to most of its forerunners. On the other hand, it comprises a considerable number of fine works, and—would that we had more frequently the opportunity of saying so—there are absolutely no bad ones. When people enter the charming little Exhibition,—by far the pleasantest in London,—which the agents of M. Durand-Ruel have established where the gaunt and staring German Gallery once was, they enter a home of culture, skill, and refinement. There are, it must be said, plenty of trivial pictures, the outcome of mere conventions; but there is nothing which is vulgar or defiant of art, nor can we discover any outrageous offences against the canons of design which are laws for the artist and guides to the critic. The astounding ignorance, the wilful blindness to everything which the toll of ages has secured for man labouring in art,—the contempt for everything that the individual painter has not cared to learn,—the amazing technical incompetence,—these, and other too distinct features of a British exhibition, are not seen here. The very Catalogue they sell you in Bond Street is a different thing from that which you have to buy elsewhere. It is nicely printed, and covered with stiff grey paper of a pretty tint; it is not too big for one hand, nor too small for two; and it has a margin on which you can write, the pages not having been, like the thing the Royal Academicians sell, cropped to the very bone. There is another difference between the Catalogues which at once oddly and emphatically marks the contrast between a "British" exhibition and this one, that is, that the painters' names are placed before those of the subjects of the pictures. The picture before us, for example, is a "Corot"; that a "Fantin de la Tour"; that M. Daubigny painted; M. Madrazo's handiwork is there; here hangs the noble and grave mastery of George Michel. It is a secondary matter that those larkspurs are depicted by a flower-painter whose delight it is to apply grand principles of design to beautiful subjects. We can see for ourselves that M. Madrazo meant that for a boudoir, and it is almost superfluous to style M. Daubigny's painting there "Banks of the Oise."

We have said that this collection is not quite up to the standard of its forerunners. Nevertheless, there is abundance of art here,—as much skill and beauty as would set up half-a-dozen common picture-shows, where one daub outshines its neighbour, until it is quite a treat to come on something showing signs of culture, although they may be as weak as the "educated whisky" of the Laureate's Sir Robert. Of course this is a collection of "picked" works, and it would be ridiculous to compare it with others, in the formation of which almost every other interest than that of Art has been considered. An exhibition of 500 paintings, 300 of which are bad or indifferent, is not so interesting as the collection would be if the unfortunate majority had been weeded out beforehand, and each visitor were not compelled to weed the 500 for himself.

We will take the pictures here in the order of the Catalogue, grouping each artist's works. M. Fantin sends *Larkspurs and other Flowers* (No. 2), a rich, solidly painted, and beautiful work, per-

seeing u
colour a
superb,
(121), by
their da
ground, o
a capital
(3), und
from na
charming
all, from
artist ha
rano's In
Spanish sp
precise i
Tadema in
student pa
with the
sion (14)
tures wh
of M. Ma
may be s
standing
in Cairo
hard, yet
minds us
George
little pic
Denis, (1
Fontaine
striking,
grey rain
silver in
gleams o
of the va
a mill a
this pain
grave ins
The latte
incident
the Wind
effect on
Corot's l
an uprisi
than us
the dista
away; v
cherish
white ci
of the f
palm an
on our
stems o
in arm
halcyon
which t
though c
which a
where th
sanctity
the sain
heavenly
clouds w
enging ri
the Fore
of extre
likewise
Evening
and in it
their st
colour a
barren,
similar

occupied by a collection in forming hering the painter at portrait art as many throughout, brilliant local which derive here in something of are accumu- is probably

H. ARTISTS 168. Some of its fore- uses a con- would tha- y of saying us. When abition,—by the agents of the gaunt they enter- ment. There pictures, the is nothing or can we against those the artist and ignoran- nce,—which the toll in art,—the dual painter ing technical too distinct seen here and Street is have to buy covered with too big for as a margin not having physicians sell other differ- once oddly between a is, that of the subs- fessions, for exam- ple, "F"; that M. Corot's picture is there; of Georges that those inter whose f design to selves that, and it is painting

not quite up nevertheless, much skill on common s its neigh- on some- though they whisker se this is a would be the forma- t than that ition of 600 indifferent would be if needed out compelled

the order of works. M ers (No. 2) work, per-

cessing unusual brightness of tints. The local colour, and the drawing, free as the latter is, are superb, delicate and masterly. *Rhododendrons* (121), by the same, shows branches of flowers and their dark green, lustrous foliage, on a rose-grey ground, drawn with perfect spirit, and painted with unusual brightness.—Mdile. M. Cazin has chosen a capital subject in *A London Market Garden* (3), undoubtedly at Fulham, which, not to depart from nature, is a little sooty, but otherwise charming from its richness of colouring, and, above all, from the delicate handling of the distance, a hazy vista of trees, and the mid-distance. The same artist has two other excellent pictures.—M. Madrazo's *In her Boudoir* (6), showing a coarse-featured Spanish lady, seated, nursing her knees, and wearing a pink dress and red scarf, has his characteristic sparkling execution, and marvellous charm of precise touch, with lovely colour.—Mr. Alma Tadema has a characteristic and capital likeness in *The Wedding Present* (10), portraits, one of a student looking with delight at a picture. It is painted with extreme care, solidity, and clever workmanship, and is remarkably successful in dealing with the effect of daylight.—*Waiting for Admission* (14), by M. R. Legrand, is one of those miniatures which are easily described as "in the manner of M. Meissonier," which in a rough way, it may be said, they are. It shows two negroes, standing one on either side of a house-door in Cairo; an intense picture of sunlight, a little hard, yet firmly and dexterously touched. It reminds us, however, more strongly of M. Heilbuth than of M. Meissonier.

Georges Michel is fairly represented by two little pictures here: *A Windmill, Plain of St. Denis*, (27) and *A Road through the Forest of Fontainebleau* (30). The former is an immensely striking, broad and fine picture of a plain, with grey rain-clouds driving onwards to mass themselves in solid ranks before a storm begins, and gleams of light intervening between the shadows of the vapour; a lonely and rough road runs past a mill and a few cottages. The effect of air in this painting is vast and noble; the colour has a grave inspiration: and the effect is most impressive. The latter picture differs extremely in materials, incidents, subject, and even in manner, from the Windmill. It gives a sunny and brilliant effect on autumn foliage with wonderful felicity, power, and richness.—The chief work here is M. Corot's large picture, the famous *St. Sebastian* (28), an upright canvas, showing, on a larger scale than usual, a vista of lofty trees over a road, in the distance of which the soldiers are riding away; while, near the front, charitable women cherish the body of the saint as it lies on a large white cloth. In the air, that is, in the arch of the foliage, two child-angels hover with the palm and crown. The hill-side rises in rocks on our right, and is seen between the graceful stems of the beeches, that glimmer like men in armour at twilight. The solemnity and haleon calm pervading this noble picture, of which the incident represented is but a poetical though cleverly-employed key-note, are indescribably fine. Its charm lies in the silvery light which seems to hollow the vault of foliage where the angels hover, to give something like sanctity to the shadows of the foreground, where the saint lies in death, and is also seen in the heavenly tenderness of the faint roses of the clouds which close the vista far beyond the darkening ridge where the soldiers ride. *A Corner of the Forest of Fontainebleau* (48) is a rocky passage, of extreme beauty, by the same master. See, likewise, *A View of Etretat* (38). *The Goat-herd, Evening*, (43) is deliciously poetical in its treatment and in its suggestiveness,—a grove of birches, standing, in calm evening air, beside a pool, by which their stems are in part reflected. It is lovely in its colour and effect, and the combination of the forms, the tree-trunks, and masses of foliage. See, likewise, *Dunkirk* (73) and *A Hamlet in Picardy* (84), a remarkable picture of silvery sunlight in a barren, arid street.—M. Lecourr sends a subject similar to the last, but very differently treated

in *A Street in Montigny* (33), a sunny, bright and white vista.

M. Lhermitte has an interesting study for a subject and picture in *The New Wine* (55), a group of wine-pressers seated or standing outside a press-house, each tasting the product of the season. There is plenty of humour and character in the actions and expressions of the men. This work can boast of abundance of rich colour and powerful tones; indeed, there is so much of them, that the theme the artist has chosen might be worth working out. As it stands, the painting before us is a rich, bold, and luminous study: but the grouping needs compactness.—M. C. F. Daubigny found a congenial, if not exhilarating effect, with ample resources for dealing with colour in his own fashion, in *St. Pauls, from the Surrey Side* (41), a learned and masterly study of diverse tones, and in black and rosy grey tints. There a rich dash of smoke. A tier of black lighters, richly handled and painted, lie right across the picture; beyond them, the soiled surface of the river; further off, the dome and its neighbouring steeples, wharfs, and houses; above all, a fine sky of "London peculiar," not fog, but light absorbed in smoky vapours. The whole is a masterpiece in its way.—No. 46, *A Peasant of Douarnenez (Brittany)*, by M. J. Breton, is masterly in colour, and the tones are remarkably rich. It represents a woman, squally clad in a blue gown, a black shawl, and with a white cap on her head. Behind is a deep blue-tinted sea, and cliffs, &c., in sunlight.—A capital piece of colour, with rare beauty of tone, is G. Bellenger's *Finisterre Couherd* (47), a girl leading a dappled grey cow.—M. Roybet has more than one picture here. Of these, the smaller is *A Negress Charming a Heron* (50), a vigorous rendering of rich fabrics, silk, inlays, and embroidery, all most solidly painted. *Gipsy* (112) gives, with extraordinary force and boldness of solid handling, and fine deep-toned colour, a woman, of life-size, seated, head on hand, and elbow on knee, sadly thinking, with a gaunt, worn face, of great expressiveness.—M. J. Dupré's *Fishing Boats at Sea* (52), with an effect of evening on turbulent waves and a tumultuous sky, is highly characteristic of one of the most powerful marine artists of the modern French school. The sky is a little painty, not to say coarse.—M. Pelouse's *Wood Gatherers* (70) we saw lately at the Salon: a fine large picture of the skirt of a wood, at evening; a girl near a spring.—Among other works to be admired here are M. Boudier's *Pond at Rougemont* (9), with a delicate silvery sky; it is otherwise a little crude—M. E. Manet's vigorous portrait, life-sized, of *A Spaniard* (4);—M. Daubigny's *Moonlight* (72), a fine bold sketch of a good effect,—and M. Huguet's capital panorama of a salt marsh, near the sea, styled *White Horses at Grass* (102).

THE TEMPLE OF DIANA.

Ephesus, April 10, 1874.

IN compliance with your request, I herewith forward you a brief but comprehensive account of the results of my excavations here during the past season, which commenced last October.

On my return from England to direct the work, I continued to clear out the sand and debris from such portions of the site of the Temple of Diana as had not been already explored, as well as a considerable area in every direction beyond the lowest step of the Temple platform, Pliny's "universum Templum." Fearing that the rainy season would set in earlier than usual, and that the water, rising in the excavations, would prevent the exploration of the site to the required depth, I engaged three hundred workmen, who, under the sergeant and corporal of the Royal Engineers allotted me by Government, as well as a Greek ganger and three Turkish cassasses, rapidly cleared the ground to be explored. Happily my fears were not realized, and, instead of an unusually early wet season, it was exceptionally dry, and I was, therefore, able to explore the whole site 2 feet lower than in former seasons.

More than 100 feet of the lowest step of the

Temple platform was found in position on the north side, and about 10 feet on the east end. Over the step on the north side, a large circular lime-kiln, 15 feet in diameter, had been erected soon after the destruction of the Temple, and into this, and several others found on the site, was doubtless thrown most of the beautiful sculpture which had so materially added to the magnificence of the structure which it adorned. The width of this step was 22 inches, but the second step had evidently overlapped it, and had left the tread only 19 inches wide. The rise of the step was little more than 8 inches, so there must have been fourteen in number to ascend to the pavement of the peristyle, which was nearly 9 feet 6 inches above the pavement surrounding the platform. The width of the masonry supporting the steps, viz., 21 feet 3 inches, serves as corroborative data. This at the west end is greater, being as much as 25 feet; and here very likely the steps were wider, as described for temples generally by Vitruvius. No portion, however, of the steps from the west end was found. That on the north side found in position showed very little wear; and I am inclined to think that the use of the side steps for ascending to the peristyle was discouraged by placing a bar of wood between the outer columns, as I observed a notching in the base of the column found *in situ*, which might have been cut to receive such a bar.

The great altar, 19 feet 6 inches square, discovered last season, has now been fully laid bare. There is a drain in the foundation of it, which, I suppose, served to carry away the water used in washing the surface. The position of this altar gives the approximate position of the statue of the goddess, as well as that of the columns which decorated the interior of the cella in two tiers. The dry season enabled me thoroughly to explore the whole of the cella. In so doing I discovered remains of three distinct Temples, the last but two, the last but one, and the last. The former must have been that built 500 B.C., for which the solid foundations described by Pliny and Vitruvius were laid. A portion of the west and south walls of the cella of this Temple, with some of the pavement, was found remaining in position, as well as a great quantity of the pavement, under the peristyle of the last Temple. This pavement consists of two layers, one of white marble, the other of limestone, and is the same as that which was found the last day of the year 1869, marking the site of the Temple. Between 5 and 6 feet below the pavement, and under the foundations of the walls of the cella, I found the layer of charcoal, 4 inches thick, described by Pliny; this was laid between two layers of a composition about 3 inches thick, similar to, and of the consistency of, glazier's putty. Could this have been the fleeces of wool on which the Temple was said to have been built? The lower stones of the ante of this early Temple were also found in position, as well as those of the bases of one or two of the columns. Between the ante were found five of the mortices which were cut in the pavement to receive the standards of an iron grille, which separated the pronaos from the peristyle. We found remains of the pavement of the last Temple but one, the one commenced in the early part of the fourth century B.C., and burnt by Herostratus in the year 356 B.C. This pavement had been highly polished, and was raised nearly 4 feet higher than that of the preceding Temple. In conjunction with it were found two of the stones immediately connected with the door, in one of which was cut the mortice hole to receive the door-post, and the groove upon which the inner wheel ran, on which the door was moved; in the other stone was cut the wide and deep groove for the outer wheel. These blocks had been raised upon a strong foundation of limestone. The doorway must have been nearly 15 feet wide. The pavement of the last Temple was raised still higher, that of its peristyle being as much as 7 feet 6 inches about the pavement of the cella of the last but two.

On removing the ground beyond the Temple platform, a portico was discovered at a distance of

30 feet beyond the lowest step, which, apparently, ran round three sides of the whole area, and beyond this, on the south side, a Grecian Doric building was discovered, with foundation piers for columns, spaced as much as 20 feet apart from centre to centre!

In the ground explored during the present season, now brought to a close, many fragments of architecture and sculpture, which belonged to the last three Temples, now proved to have been built on the same site, and of similar magnitude, have been found, of which may be mentioned capitals of columns, portions of the large and small acroteria, fragments of the sculptured drums of columns (the *columnæ cælatae* of Pliny), several very large lions' heads, from the cynænum, of various characters, a fine boar's head, and many fragments of an interesting archaic frieze from the earliest Temple, corresponding in character to similar fragments, probably of the same frieze, sent last season to the British Museum. In most of the fragments of enrichment and sculpture were found distinct traces of colour, chiefly vermilion and blue. One specimen of inserted gold as a fillet has been found, but there is no doubt gold was freely used in the building of the last Temple.

Abandoned for the present are the excavations at Ephesus. The Temple, the platform upon which it was raised, and the ground beyond, all around to a distance of 30 feet, has been explored. Beyond this there may be treasures of art of the greatest value; the ground surrounding the Temple to the extent of 8 acres belongs to the British Government, and it is to be hoped that British enterprise, which nowadays does so much for art and science, will one day continue the exploration which has been so well commenced by the Trustees of the British Museum under the auspices of Government.

J. T. WOOD.

Fine-Art Gossip.

THE death is announced of Mr. J. Lucas, the portrait painter.

THE Preface to the new edition of Mr. Street's 'Brick and Marble in the Middle Ages, North Italy,' a work Mr. Murray has sent us, states the author's intention to publish a second volume on the subject, comprising notes of tours in the centre and south of Italy, thus fulfilling Mr. Street's original design. The newly published volume is considerably enlarged.

M. FERDINAND HEILBUTH, the painter of Cardinals, is about to return to London from Rome, bringing with him several pictures, one of which represents a party assembled at an excavation at the site of the Palace of the Caesars, with explorers, &c.

By the removal of several old buildings, a long-hid portion of the ancient Abbey of Paisley has just been brought to light. This consists of a portion of the south wall of the structure measuring 19 feet in length by 30 in height, and permits the original plan of the building to be much more distinctly visible than formerly. It has been found that much ruthless destruction of fine mouldings had been accomplished by the builder of the accretive structure just removed, but enough remains to mark the whole building as one of the finest specimens of Gothic architecture in the west of Scotland. The abbey was founded in the twelfth century, and is believed to have been long a royal burial-place.

MUSIC

MUSICAL UNION.—MDLLE. KRERS and SIGNOR PAPINI, TUESDAY, May 19. Three o'clock.—Quintet, G minor, Mozart; Piano-Forte Quartet, Schumann; Posth.; Quartet in B flat, Four Movements, Beethoven; Piano Solos, Mdlle. Krebs—Single Admissions, 7s. 6d.; to be had of Cramer, Lucas, and Austin, at St. James's Hall; Visitors, on giving their names, can enter the Regent Street entrance.

WAGNER SOCIETY.—St. James's Hall.—Last Concert this Season, WEDNESDAY EVENING, May 19, at 8.30. Orchestra and Chorus, 180 performers. Conductor, Mr. E. Dannreuther.—Tickets, 10s. 6d., 7s. 6d., 5s., 3s., 2s., 1s., of Stanley Lucas, Weber & Co., Chappell & Co., Oliver & Boyd, and the Royal Exchange; Keith, Prowse & Co., Cheapside; Austin, St. James's Hall, and W. H. Lee, Davies Brothers, 19, Craven Terrace, Lancaster Gate, W.

MR. RIDLEY PRENTICE'S PIANOFORTE RECITAL, at St. George's Hall, on WEDNESDAY MORNING, May 13, at Three o'clock.—Vocalist, Miss Ellen Horne. Prelude and Fugue, in B minor (Bach); Lieder ohne Worte (Mendelssohn); Sonata in B flat (op. 23) (Beethoven); Minuet and Trio; Romanée; "End"; and Ballouette (Ridley Prentice), &c.—Stalls, 2s. (the admittance 1s.); Balcony, 2s.; at the Hall, or of Mr. Ridley Prentice, 30a, Wimpole Street, W.C.

MDLLE. STURMFELS and MDLLE. FRIESE'S MORNING CONCERT, at Covent Garden, on MONDAY, May 11, at Three o'clock. Madame Otto-Alvsleben; Violin, Madame Norman-Néruda and Mdlle. Friese; Pianoforte. Mdlle. Sturmfelts—Tickets, One Guinea each, of Stanley Lucas, Weber & Co., 84, New Bond Street.

THE OPERA SEASON.

How many Traviatas of how many countries have died on the lyric stage since the lugubrious and equivocal three-act opera was produced at Venice, in March, 1853? It would be a curious calculation to count the number of *prime donne* who have taken to this disagreeable part, which is, perhaps, less revolting in the original French play, 'La Dame aux Camélias,' of M. Alexandre Dumas fils. Since Madame Doche and Mdlle. Jane Essler moved Parisian audiences to tears with the woes and sufferings of Marguerite Gautier (Violetta Valery, in the Italian version), there has been a nice discussion as to the degree of sauciness or of bashfulness with which the vocalists who enact the Traviata should invest the consummate lady, who coughs *pianissimo* and sings *fortissimo* in her death-scene. Mdlle. Piccolomini, not being able to command her scales, like too many of her successors, presented Violetta as a personage who had special friends in the stalls; but Mdlle. Bosio abandoned this method, and made Alfredo's lady-love quite *comme il faut*. This has been accepted as the proper way of mitigating, if not subduing, the repulsiveness of the part; but a *débutante*, Mdlle. Imogene Orelli (an American lady, we believe), took a different view last Tuesday night at Her Majesty's Opera, and the audience had a daring and dashing Violetta, who acted with unbounded confidence, and who sang with disagreeable vigour. On such a performance it can answer no end to dwell, as it is most unlikely it will ever be seen again. Signor Fancelli was *Alfredo*, and Signor Galassi his heavy and sentimental father, *Germont*; but with such a troupe as is now at Drury Lane, a work like 'La Traviata' can be advantageously shelved. The *début* of Mdlle. Singelli, in the Italian adaptation of Auber's charming opera, 'Les Diamants de la Couronne,' is announced; and next Thursday, Mozart's 'Nozze di Figaro' is promised, with the first appearance of Mdlle. Marie Roze as *Susanna*; so that the lady returns to her Paris Opéra Comique *répertoire*, in which she is most welcome, instead of soaring to tragic parts like Margherita, in 'Faust.' The mistakes artists make in assuming characters quite out of their special line arise from their not being told the honest truth as to the extent of their capabilities. They are apt, too, to rely upon their popularity to carry them through. Madame Patti fell into the error of essaying *Valentina*, in the 'Huguenots,' and *Elvira*, in 'Ernani,' with what fatal results is known; and now we hear that Madame Nilsson wishes to undertake two Leonoras ('Fidelio' and the 'Favorita'). This brings us to the *Elvira*, in the 'Puritani,' of Mdlle. Albani at Covent Garden, the music of which is beyond her executive powers, as the acting is beyond her dramatic qualifications. The combined vocal and histrionic gifts of Grisi and Bosio are needed for *Elvira*. There is the *polacca* "Son Vergin vezzosa," requiring the dexterity and finish of the most thoroughly skilled *bravura* singer, and the *scena*, "Qui la voce," in which intensely passionate expression should be associated with ability to execute brilliant *fioriture*.

Now the fair Canadian, who, in smooth *cantabile* passages, where she can hold on her high notes, has real charm, and is, therefore, essentially a ballad singer, does not possess the finish necessary for the *aria d'agilità*, and her dramatic sensibility is not strong enough to create sympathy in a prolonged mad scene. There is, indeed, one artist, Mdlle. Murska (now in America, but she ought to be here), who, in singing the roulades which composers have thought neces-

sary for insane *prime donne* to sing, such as in Lucia, Linda, Dinorah, Elvira, &c., has no equal in this school of lunatic heroines; but then, unfortunately, the Hungarian artist had few lucid intervals. The return of Madame Patti next week in 'Il Barbiere' and 'Dinorah' will be the great event of the Covent Garden season. In 'Dinorah,' Signor Graziani will be the Hoel, and next Saturday, M. Faure, one of the finest baritone basses who has ever adorned the lyric stage, will be at his post. The subscribers may be congratulated, therefore, on hearing again their favourite artists, and will be freed, partially at all events, from the pretenders who are so pertinaciously thrust upon them.

SACRED HARMONIC SOCIETY.

SIR MICHAEL COSTA's oratorio, 'Naaman,' was gracefully selected for the concluding concert of the forty-second season of the above association, which has assuredly entitled itself to the designation of "National." It was originally proposed to give the work at an earlier period, but Sir Michael kindly gave way in order to facilitate the production of Mr. Macfarren's 'St. John the Baptist.' The subscribers certainly did not forget this act of professional consideration, for they bestowed on Sir Michael Costa an enthusiastic greeting when he took his place to conduct 'Naaman,' a reception in which band and chorus joined most heartily. On the remarkable character and power of this sacred composition it is scarcely necessary to dwell, so popular have the leading numbers become in the concert-room, so often is the work performed in its entirety in the provinces, and so constant are the choral societies in the selection of prominent pieces for performance. 'Naaman' was originally produced at the Birmingham Musical Festival, on the 7th of September, 1864, with Madame Adelina Patti, Madame Rudersdorf, Miss Palmer, Messrs. Sims Reeves, Cummings, and Santley, and no less than twelve out of the forty-four numbers of the score were encores. The oratorio was given again at the Festival of 1870, with Mesdames Lemmens, E. Wynne, and Drasil, Messrs. Sims Reeves, Cummings, and Santley. It was first performed by the Sacred Harmonic Society on the 12th of May, 1865, with Mesdames Rudersdorf, Edmonds, and Sainton-Dolby, and Messrs. Sims Reeves, Cummings, and Santley. The cast on the 1st inst. included Madame Otto-Alvsleben (for the first time), Mrs. Suter, and Madame Patey, Mr. Cummings, Mr. Montem Smith, and Mr. Santley. The German *prima donna* achieved a deserved success, first in the recitative and air, "They shall be turned back," the declaration of faith of Adah; next in the air "Maker of every star," the prayer of the Israelite maiden for the miracle, the cure of Naaman by ablution, a deeply devotional strain; but above all in the quartet (with Madame Patey, Mr. Cummings, and Mr. Santley) "Honour and glory." The sustaining power of Madame Alvsleben in the high notes quite took the hall by storm. The quartet was re-demanded by acclamation, and the amateurs were unreasonable enough to require a double encore, so exciting is this round in the canonic form. The melody is simple, and yet so ear-haunting, and the distribution of the parts for soprano, alto, tenor, and bass remarkably effective, with an animated under-current of masterly accompaniments. Madame Patey, who was in splendid voice, had to repeat the air "I dreamt I was in heaven," a melodious strain, which touches the hearts of all mothers deeply, being the narrative of the child whose life has been restored by the prophet's invocation of divine aid, of his dream of cherubim and seraphim. Mr. Santley, who sang throughout the oratorio with such grandeur the music of Elisha (whose name ought to have been the title of the oratorio, and not 'Naaman'), was encored in the consolatory cantabile, "Lament not thus, thy tears are vain." But these three re-demands, only complied with by the conductor after most decisive and universal expressions of opinion, might have been increased in favour of the choralists, who sang generally with

an accurate observance of the time, and with the due contrast of voices and instruments.

The

an accuracy of accent, a precision of attack, and an observance of light and shade, proving their thorough good training and their keen appreciation of the beauties of the choral pieces. We may mention "The curse of the Lord," so replete with dramatic contrasts and so exquisitely accompanied by the orchestra; the chorale, "When famine over Israel prevailed," massively harmonized; the invocation to "Mighty Rimon" with its fugue; and the thanksgiving finale of the first part, "Praise the Lord," so broad in its jubilant strains and so brilliant and masterly in the fugue. Again, in the second section of "Naaman," the singing of the "Sanctus" by sopranos and altos was beyond all praise; when the full choir joined in, the effect was surpassingly imposing. Another jubilant theme by the chorals, "Thanks, grateful thanks," showed how attentive they were in taking up the points at the right moment. The instrumentalists accomplished wonders, for it was, so to speak, an improvised orchestra. Up to the 30th of April certain members of the Covent Garden orchestra, who formed a portion of Sir Michael Costa's band when he was musical director, were allowed by their engagements to play at the concerts of the Sacred Harmonic Society, and if it happened that they were required on opera nights, the artists were allowed to attend Exeter Hall and find substitutes for Covent Garden. But this privilege ceased on the 1st of May. The players, who were most anxious to be again under the *bâton* of their former chief in one of his works, requested, we believe, permission of the Director of the Royal Italian Opera, but were refused. So, at the eleventh hour, the Committee of the Sacred Harmonic Society engaged the Drury Lane orchestra, and although they were playing almost at sight an oratorio new to them, the result was a most superb performance of the picturesque and brilliant instrumentation which abounds in the score of "Naaman." With M. Sainton as *chef d'attaque*, Messrs. Dando, Weist Hill, Wiener, Amor, Willy, Dibb, Newsham, Ralph, Nicholson, Waefelghem, Bernhardt, Zerbini, Mapleson, Lasserre, H. Chipp, Reed, Vieuxtemps, White, Waud, Edgar, Brossa, Barnett, Dubucq, Engel, Lazarus, Snelling, Wootton, Haverson, Paquis, Reynolds, Brindley, Neurding, Tull, Webster, Sanders, Smith, &c., and with Mr. Wiling at the organ, the accompaniments were executed to perfection. The calls upon the powers of the wood and brass were onerous, but the executants were quite up to the mark, and we need scarcely add that in tone and skill the strung could not be surpassed.

It is to be hoped that Sir Michael Costa is occupied with his third oratorio. The permanent popularity of "Eli" and "Naaman" has proved that the mantle of the old Italian masters has fallen on him, so far as regards the voicing is concerned. His two oratorios are quite vocal and thoroughly tuneful, hence the pleasure taken by the singers in their respective parts. In the orchestration there is the hand of a musician, who has understood the capability of every instrument to aid in the emotional development of the incidents of the sacred story.

The forty-second season at Exeter Hall thus ended with a memorable performance, and the Sacred Harmonic Society has again shown that, despite all rivalry and opposition, and notwithstanding the yearly increase of choral societies in every part of the metropolis, the supremacy of excellence in the ensemble rests with the ancient association. The execution of the various oratorios has been fully up to the standard of perfection which won for the Society its well-merited reputation. The musical world generally have also to be thankful for the production of two novelties, one the "Palestine" of Dr. Crotch, and the other a new work, the "St. John the Baptist" of Mr. Macfarren, the success of which at the Bristol Musical Festival has been fully confirmed in London. The eulogy bestowed upon this oratorio of the blind composer has been almost qualified, and the objections have been of so slight a nature, that the word "masterpiece" can, without exaggeration, be applied to his composition.

The Sacred Harmonic Society will now be

actively engaged in preparing for the Grand Handel Festival next June, in the Crystal Palace. Triennially, in the vast "Sydenham Glass-House," are the majestic strains of Handel heard with an executive of 4,000 artists, vocal and instrumental; and whatever may be the narrow-minded notions of those Handelians who think that the oratorios of the master-mind should be heard only with the limited number of singers and players of his day, there are stupendous effects achieved in the Palace execution which were never before dreamt of. If old Handel could rise from his grave to hear them, he would be as enthusiastic in his eulogy as Meyerbeer was when he listened to the choruses in the "Israel in Egypt" with sensations of awe and delight, which he said he had never before experienced.

CONCERTS.

THERE was not a single novelty in the scheme of the third concert of the Philharmonic Society, conducted by Mr. Cusins, on the 4th inst. The resuscitation of Spohr's overture in F, although it was expressly composed for the association in 1820, did not meet with a warm welcome from the auditory, for it is cold and formal, technically clever indeed, but quite unimaginative. It would seem that the Cassel composer quite forgot the work, as he does not mention it in his autobiography. Herr Straus, the *chef d'attaque*, played cleverly Herr Max Bruch's interesting violin concerto, in G minor, for the second time, having introduced the work in 1868. The *adagio*, in E flat, is a melodious inspiration. The "Eroica" symphony, the "Ruy Blas" overture of Mendelssohn, and the programme-prelude, "The Paradise and the Peri," by Sir W. S. Bennett, were the other orchestral pieces. Madame Lemmens was the vocalist.

A new overture was introduced at the Saturday and Wednesday Concerts of the New Philharmonic, called "Otto der Schütz," the composition of Herr Rudorff. The analyst of the programme admits with *naïveté* that the "composition is not characterized by great originality of thought and style," and stereotyped as the objection may be, it is fatal to the popularity of any modern overture, however able may be the technical treatment. The Symphony, on the 2nd, was a second performance of the G minor, Op. 101, by Sir Julius Benedict, and, on the 6th, of Mendelssohn's Italian work, in A major, No. 4. The overtures were, Mendelssohn's "Ruy Blas," and Weber's "Oberon." M. Duvernoy was the pianist on both occasions—playing, on the 2nd, Mendelssohn's concerto in G minor, and, on the 6th, Beethoven's, in E flat ("The Emperor"). The French artist also performed on Saturday Chopin's Nocturne, in B flat, and the *scherzo* from Weber's third sonata. M. Duvernoy's digital dexterity is equal to all demands: he has much power, and shows good taste. An infusion of more light and shade would materially enhance the charm of his interpretations. Mdlle. Nita Gaetano and Mdlle. Smeroschi were the vocalists on the 2nd, and Mdlle. D'Angeri and Miss Alice Fairman on the 6th. Herr Ganz and Dr. Wyld conduct in turn, but the *bâton* ought to remain in the hands of the German artist throughout.

Whether the system that it is intended to follow in the concoction of the schemes at the Crystal Palace Concerts during the summer series will please the Saturday promenaders is problematical; but there can be no doubt that it will help to develop public taste. The programme of the 2nd inst. was classified as Music for the Church, for Home, for Nationality and Patriotism, and for the Ball-Room. We fear that Lanner's Waltzes will be more ear-catching than Dr. Stainer's Organ Fugue by Bach, in G minor, and that audiences will prefer popular ballads to Beethoven's Symphony in A and to Mendelssohn's Pianoforte Concerto, so ably executed by Fräulein Krebs. Certainly Madame Otto-Alvsleben, in Bach's Variations and in Schubert's "Gretchen at the Spinning-Wheel," and Herr Behrens in Mozart's stately air of Sarastro, "In Diesen Heil'gen Hallen," and in Schubert's pathetic "Wanderer," carried off the honours. The experiment of a series of concerts

illustrative of nationalities will be curious and instructive, and we hope appreciative audiences may be found for them.

A Sonata in A minor, for violin and pianoforte, executed by Madame Norman-Néruda and Miss Agnes Zimmermann, at the evening concert of the accomplished pianist, demands recognition for its classic merits. Miss Zimmermann has won the suffrages of connoisseurs of chamber compositions by former works, but in this sonata she has taken higher ground. That opinions were divided as to whether the superiority should be awarded to a piquant *scherzo* in D minor, or to a delightful *andante cantabile*, is sufficient evidence that two out of the four movements were duly appreciated. The whole work, whilst unexceptionable in form, is charming in idea. The two executants did full justice to the sonata. The pianist undertook the interpretation of Schumann's long series of "Carnaval" pieces, a selection from the fifteen items of which would have sufficed. The two ladies, allied with Mr. A. Burnett, viola, and Herr Daubert, violoncello, played a portion of Herr Brahms's Quartet in A major, Op. 26. Mr. Santley was the vocalist.

The novelty at last Tuesday's Musical Union Matinée was a charming MS. "Légende" in A, composed by Signor Papini, the violinist, to display the rich tone and intense expression of M. Lasserre, the violoncellist. M. Duvernoy was the pianist, and had for solos pieces by Weber, Chopin, and Dr. Liszt. The other items of the scheme were Mendelssohn's Quintet, Op. 87, in B flat, executed by Signor Papini, MM. Wiener, Van Waeleghem, Otto Bernhardt, and Lasserre; Beethoven's String Quartet in D, No. 3, Op. 18; and the Trio in E flat, Op. 70, for piano, violin, and violoncello, by the same composer.

Musical Gossip.

MADAME FLORENCE LANCIA, one of our leading English vocalists, who, both in the concert-room and on the lyric stage, has occupied a deservedly high position, retires from the profession at the end of this season. Her farewell Matinée is announced for the 13th inst., and will terminate her engagement at the Crystal Palace English Opera-house next month.

LAST Tuesday, the summer season of Operas in English was commenced at the Crystal Palace, with Balfe's "Rose of Castille." The *répertoire* of twenty-five standard works will be increased by the production of Meyerbeer's "Dinorah" and Signor Verdi's "Ballo in Maschera." The company will include the following artists: Mesdames Florence Lancia, Blanche Cole, Ida Gillies-Corni, L. Franklin, A. Barth, and A. Thirlwall; Messrs. G. Perren, E. Cotte, Pearson, F. H. Celli, G. Fox, W. Carlton, H. A. Pope, J. Tempest, and H. Corri.

THE annual performance of Handel's "Messiah," for the benefit of the Royal Society of Musicians, took place on the 8th inst., in Exeter Hall, under the direction of Mr. Cusins. The solo singers, who gave their services, were Mesdames Otto-Alvsleben, B. Cole, Maudsley, Severn, and Patey; Messrs. Cummings, Guy, T. Beale, and Lewis Thomas, with Mr. E. J. Hopkins at the organ.

THE Festival Service of the London Gregorian Choral Association, with 1,000 voices in the choir, was celebrated in St. Paul's Cathedral on the 7th inst., with Mr. C. W. Jordan, Mus. Bac., and Mr. Stainer, Mus. Doc., at the organ.

THERE will be grand concerts at the Crystal Palace on the 16th, and at the Royal Albert Hall on the 18th, when the Czar will visit both places in state, accompanied by the Prince and Princess of Wales, and the Duke and Duchess of Edinburgh.

THE Wagner Society will give the last concert for the season next Wednesday evening, under the direction of Mr. Dannreuther.

M. SAUZAY, a professor of the violin in Paris, who was a pupil of Baillot, has stolen a march on M. Gounod by setting seven of the "Intermèdes" attached to the "George Dandin" of Molière, who, in several of his comedies,—such as "Monsieur

de Pourceaugnac's 'Le Bourgeois Gentilhomme,' 'Psyché,' 'Le Malade Imaginaire,' &c., has added music and dancing: Molière pleaded the authority of antiquity for this *mélange*. These "Intermèdes" have been composed by various musicians, beginning with Lulli, in Molière's days. M. Sauzay introduced his versions at a Soirée, given at the Paris Palais de l'Élysée, by Madame La Maréchale de MacMahon: the solo singers were Madame Barthe-Banderali, Mdlle. Armandi, MM. Vergnet, Hermann-Léon, and Ponsard. The music pleased the visitors at the Presidency. M. Gounod's comic opera, 'George Dandin,' the libretto of which he also has written from Molière's text, will have the advantage of *mise en scène* when produced at the Salle Favart in the autumn.

The Paris season of Italian opera was ended on the 5th inst. The *début* of the Russian contralto, Mdlle. De Belocca, has proved enough to make it remarkable. At her benefit this young artist played Rosina, in 'Il Barbier,' and in the last act of Vacca's 'Romeo e Giulietta,' the lady being the Romeo.

At the Opéra Comique, Mozart's 'Noches de Figaro' is being carefully rehearsed with a fresh cast. Madame Carvalho gives up her favourite part of the Page and will be the Countess, Mdlle. Priola will undertake Susanna, and Mdlle. Edma Breton will make her *début* as Cherubini; M. Bouhy will be Figaro, and M. Melchissédec the Count.

A new operetta by M. Offenbach, 'Mademoiselle Bagatelle,' is in rehearsal at the Bouffes-Parisiens, the chief characters to be supported by Mesdames Judic, Grivot, and Suzanne, and M. Édouard Georges.

M. MASSENET, the successful composer of the sacred drama, 'Mary Magdalene,' is setting a libretto by M. Louis Gallet, 'Le Roi de Lahore.'

The new four-act opera by M. Jules Costé, 'Cent Mille Francs et Ma Fille,' based on an old vaudeville, has been successfully produced at the Paris Théâtre des Menus-Plaisirs.

In addition to the splendid gifts presented to him during his long professional career in France, Italy, and Germany, there are harpsichords and pianofortes which belonged to Beethoven, to Mozart, and to Haydn, among the collection given by Franz Liszt to the Museum at Pesth.

The municipality of Brussels has granted M. Campo-Casso an increased subvention, to enable him to continue as Director of the Théâtre de la Monnaie.

SIGNOR VERDI'S 'Aida' has been produced in Berlin at the Imperial Opera-house with marked success. The leading parts were sustained by Mesdames Mallinger, soprano, and Brandt, contralto; Herr Niemann, tenor, and Herr Betz, baritone.

DON RUPERTO CHAPÍ, a young Spanish composer, has been quite successful in his first opera, produced at the Italian Theatre, with Madame Fossa, Signori Tamburlik and Ordinas, in the chief characters. It is called 'The Ships of Cortés.'

The death of Signor Mongini at Milan is announced. Little surprise can be felt at his premature decease. Gifted with one of the finest tenor voices ever heard, he contracted an early habit of taking strong stimulants before singing. Under such a system his style became thoroughly vitiated. During his engagements last year both at Drury Lane and at Covent Garden, he had few redeeming moments in the characters he undertook. He sang during the past winter season at Cairo; but his appearances were rare, and Signor Fancelli was his substitute in the leading parts. There is, however, no successor to Signor Mongini among the present race of Italian tenors as regards the extraordinary compass of his superb chest-notes. He sang Arnaldo, in 'William Tell,' in the original key, like M. Duprez and Herr Wachtel, and had no occasion to resort to transposition, as is too often done even with the lowered pitch.

To CORRESPONDENTS.—H. M.—X. B.—W. S.—A. L.—received.

SAMPSON LOW, MARSTON & CO.'S NEW PUBLICATIONS.

ADVENTURES in MOROCCO and JOUR-

NEYS THROUGH the OASES of DRAA and TAFILET. By DR. GERHARD ROHLFS. Gold medalist of the Royal Geographical Society. Edited by J. B. WOODWARD, M.A. In 1 vol. demy 8vo. Map, and Portraits of the Author, cloth extra, 12s. 6d. [This day.]

Extract from Mr. W. Ward's Foreword:

"Many books have been written on Morocco, but their authors for the most part have been merely acquainted with Mogador and Tangiers. Gerhard Rohlf's adopted the garb and religion of the Moors, entered as surgeon the service of the Sultan, resided at Fez, explored the Atlas, visited the oasis of the desert, and enjoyed the bonhomie of the Aficans. His narrative is full of interest, and contains many curious scenes which resembles and rivals that of the celebrated Barth. At a later date he started from Tripoli in Arab disguise, and crossed the African continent via Lake Chad to the British settlement of Lagos, in the Gulf of Benin. After this prodigious journey he received the command of the Royal Geographical Society. He afterwards joined the Abyssinian Expedition in the service of the King of Abyssinia, and is now about to undertake the exploration of the Libyan Desert. The present work has been recently composed, and is enriched by observations drawn not only from Rohlf himself, but from many other Arabians, Janissaries, Algarians, Turks, Cyprians, Abyssinians, and Berbers. Many of the Korans have been translated by this brave and energetic explorer. Of all those countries Morocco, though the nearest, is the least known, and this work, describing the adventures of a pseudo-renegade, contains many curious and valuable facts, and will, it may be hoped, prove interesting to the public."

AFRICA: Geographical Exploration and Christian Enterprise, from the Earliest Times to the Present. By J. GEVAR FORBES. Crown 8vo. cloth extra, 7s. 6d. [This day.]

NOTICE.—STANLEY'S COOMASSIE and MAGDALA. The First Edition is quite exhausted. SECOND EDITION, with Corrections, next week.

COOMASSIE and MAGDALA. A Story of Two British Campaigns in Africa. By H. M. STANLEY. Demy 8vo. with Maps and Illustrations, 16s. [Second Edition in a few days.]

"Mr. Henry Stanley has so indelibly written his name on three out of the four parts of Africa which have the most romantic interest for Englishmen, that his new book, telling the story of two campaigns, will be a welcome addition to that which told of the finding of Livingstone."—*Daily News.*

"Prompt in opinion as in action, he makes up his mind when nineteen out of twenty men would be hesitating, and generally he jumps pretty nearly to a just conclusion. We are struck throughout his volume by the soundness of his surmises when he is guessing in the dark, and of the frequency with which his hurried judgments are confirmed."—*Times.*

"His writing has admiration by the frank and yet stern eloquence of his narrative."—*Telegraph.*

"In a sketchy and forcible style, full of picturesqueness and vivacity.... We commend it as a spirited and graphic story of an expedition which reflected credit on all who took part in it."—*Standard.*

MEMOIR OF DR. LIVINGSTONE.

By H. M. STANLEY.

An Entirely New and Thoroughly Revised Edition of HOW I FOUND LIVINGSTONE.

Crown 8vo. cloth extra, 7s. 6d. uniform with the Cheap Edition of Major Butler's 'How I Found Livingstone,' &c. Edited, considerably enlarged, with 130 Woodcuts from Drawings made by the Author, and Extracts from Dr. Livingstone's last Correspondence with Mr. Stanley, not yet published. [Ready this day.]

This Edition has been revised most carefully from beginning to end, and all matter of a personal or irrelevant character omitted.

"A sharp and thoroughly revised edition of one of the most absorbing works we ever read."—*Evening Standard.*

The First Edition of Dr. Schweinfurth's HEART of AFRICA is now quite exhausted. A Second Edition is in the press, and will be ready for publication early in May.

THE HEART of AFRICA; or, Three Years'

Travels and Adventures in the Unexplored Regions of the Centre of Africa. By DR. GEORGE SCHWEINFURTH. Translated by ELLEN E. FREWER. 2 vols. 8vo. upwards of 500 pages each, with 130 Woodcuts from Drawings made by the Author, and 2 Maps. [Second Edition at press.]

N.B.—The Text is Translated from the Author's Unpublished Manuscript.

* * * For long Reviews of this important work, see the *Athenæum* (two notices), *Saturday Review*, *Spectator* (three notices), *Illustrated News*, *Graphic*, *Pictorial World*, *Ocean Highway*, *Nature*, *Daily News*, *Telegraph*, *Standard*, *Globe*, *Echo*, *Full Mail Gazette*, *Literary World*, &c.

A Pamphlet containing the principal Reviews is in preparation, and will be forwarded gratuitously on application.

PREPARING FOR IMMEDIATE PUBLICATION.

I L A L A,

May, 1873.

WRITTEN IN COMMEMORATION OF DAVID LIVINGSTONE.

BY
L O R D H O U G H T O N.

SET TO MUSIC

BY
C. H. GOUNOD.

PRICE 4s.

Entered at Stationers' Hall.

The Score and Orchestral Parts to be obtained of Mrs. WELDON, Tavistock House.

The American Copyright of this Song is ceded to a citizen of that country.

Sold in aid of an English National School of Music, at present in course of formation, under Mrs. Weldon's superintendence, at Tavistock House, Tavistock-square, London.

London: SAMPSON LOW, MARSTON, LOW & SEARLE, Crown Buildings, 188, Fleet-street.

SAMPSON LOW, MARSTON & CO.'S NEW PUBLICATIONS.

BIDA'S ILLUSTRATIONS of the FOUR

GOSPELS.—The whole of the magnificent Etchings, with the accompanying Text, will be issued in Monthly Parts.

PART I. of St. MATTHEW. Two Etchings and Text. Price 4s. [This day.]

* * * These Plates are printed by the French Printers, and are warranted equal to the Twenty-Guinea Edition.

ROYAL BOOK of PASTRY and CONFECTIONERY. By JULES GOUFFÉ, Chef-de-Cuisine of the Paris Jockey Club. Translated by ALPHONSE GOUFFÉ, Head Pastrycook to Her Majesty. Royal 8vo. 10 Chromo-lithographs and 137 Woodcuts from Drawings from Nature, by E. Monjat, cloth extra, gilt edges, 32s. [This day.]

With each made express

"In fulfilling writing the I cause which have guided me

"I. It has to this work to a

Hodge; and in place in the h

Christ on earth and to enter in the

the Gospel n

"Under the

I could not a

that the amply powers incom

inadequate. can no dou

with which, fai

ended to make to do my best

and also seek

"And I have

upon the task

objects with w

ill the mind

iggle though

making the h

they should co

to the one tr

book be thus

with harshne

of the deep a

almost every b

to serious an

without my f

in the m

made in that

often in the t

pace and ha

from any whi

"After I

the task, I se

will be for ev

amid those sc

over

White

For

in the midst

every turn the

Mount of Oliv

of Nazareth, a

on the Coast

for the f

before. I ret

ell the full a

such Illustra

ment of that

curiosities—mi

unlearned to o

lives of the life

in the

for the f

before.

the full a

such Illustra

ment of that

curiosities—mi

unlearned to o

lives of the life

in the

for the f

before.

the full a

such Illustra

ment of that

curiosities—mi

unlearned to o

lives of the life

in the

for the f

before.

the full a

such Illustra

ment of that

curiosities—mi

unlearned to o

lives of the life

in the

for the f

before.

the full a

such Illustra

ment of that

curiosities—mi

unlearned to o

lives of the life

in the

for the f

before.

the full a

such Illustra

ment of that

curiosities—mi

unlearned to o

lives of the life

in the

for the f

before.

the full a

such Illustra

ment of that

curiosities—mi

unlearned to o

lives of the life

in the

for the f

before.

the full a

such Illustra

ment of that

curiosities—mi

unlearned to o

lives of the life

in the

for the f

before.

the full a

such Illustra

ment of that

curiosities—mi

unlearned to o

lives of the life

in the

for the f

before.

the full a

such Illustra

ment of that

curiosities—mi

unlearned to o

lives of the life

in the

for the f

before.

the full a

such Illustra

ment of that

curiosities—mi

unlearned to o

lives of the life

in the

for the f

before.

the full a

such Illustra

ment of that

curiosities—mi

unlearned to o

lives of the life

in the

for the f

before.

the full a

such Illustra

ment of that

curiosities—mi

unlearned to o

lives of the life

in the

for the f

before.

the full a

such Illustra

ment of that

curiosities—mi

unlearned to o

lives of the life

in the

for the f

before.

the full a

such Illustra

ment of that

curiosities—mi

unlearned to o

lives of the life

in the

for the f

before.

the full a

such Illustra

<p

Messrs. Cassell, Petter & Galpin's Announcements.

On the 15th of MAY will be Published,

In Two Vols. price 2*s*.

THE LIFE OF CHRIST.

By the Rev. F. W. FARRAR, D.D. F.R.S.,
Master of Marlborough College, and Chaplain in Ordinary to
the Queen.

With each Volume is a Frontispiece from an Original Sketch
made expressly for the Work by Mr. Holman Hunt.

Extract from Preface.

"In fulfilling a task so difficult and so important as that of writing the Life of Christ, I feel it to be a duty to state the causes which led me to undertake it, and the principles which have guided me in carrying it to a conclusion."

"1. It has long been the desire and aim of the publishers of this work to spread as widely as possible the blessings of knowledge; and in special furtherance of this design, they wished to place in the hands of their readers such a sketch of the Life of Christ on earth as should enable them to realize it more clearly, and to enter more thoroughly into the details and sequence of the Gospel narratives. They therefore applied originally to an eminent theologian, who accepted the proposal, but whose elevation to the episcopate prevented him from carrying it out.

"Under these circumstances, application was made to me, and I could not at first but shrink from a labour for which I felt that the amplest leisure of a lifetime would be insufficient, and powers incomparably greater than my own would still be utterly inadequate. But the considerations that were urged upon me can no doubt with additional force from the deep interest with which, from the first, I contemplated the design. I consented to make the effort, knowing that I could at least promise to do my best, and believing that he who does the best he can, and also seeks the blessing of God upon his labours, cannot finally and wholly fail."

"And I have reason to be thankful that I originally entered upon the task, and, in spite of all obstacles, have still persevered in it. If the following pages in any measure fulfil the objects with which such a Life ought to be written, they should fill the minds of those who read them with solemn and not ignoble thoughts; they should 'add sunlight to daylight by making the happy happier'; they should encourage the toiler; they should console the sorrowful; they should point the weak to the one true source of moral strength. But whether this book be thus blessed to high ends, or whether it be received with harshness and indifference, nothing at least can rob me of the deep and constant happiness which I have felt during almost every hour that has been spent upon it. Though, owing to serious and absorbing duties, months have often passed without my finding an opportunity to write a single line, yet, even in the midst of incessant labour at other things, nothing forbade that the subject on which I was engaged should be often in my thoughts, or that I should find in it a source of peace and happiness different, alike in kind and in degree, from any which other interests could either give or take away."

"2. After I had in some small measure prepared myself for the task, I seized, in the year 1870, the earliest possible opportunity to visit Palestine, and especially those parts of it which will be ever identified with the work of Christ on earth. Amid those scenes wherein He moved—in the

holy fields

Over whose acres walked those blessed feet
Which, eighteen hundred years ago, were nailed
For our advantage on the bitter cross—"

in the midst of those immemorial customs which recalled at every turn the manner of life He lived—at Jerusalem, on the Mount of Olives, at Bethlehem, by Jacob's Well, in the Valley of Nazareth, along the bright strand of the Sea of Galilee, and on the Coast of Tyre and Sidon—many things came home to me, for the first time, with a reality and vividness unknown before. I returned more than ever confirmed in the wish to tell the full story of the Gospels in such a manner, and with such illustrations as—with the aid of all that was within my reach of that knowledge which has been accumulating for centuries—might serve to enable at least the simple and the unlearned to understand and enter into the human surroundings of the life of the Son of God."

NEW NATIONAL SERIAL.

On the 20th of May will be published,

PART I. price 6*d*.

THE NATIONAL PORTRAIT GALLERY.

EACH PART COMPRISING AN AUTHENTIC

LIFE-LIKE PORTRAIT, IN COLOURS.

The Work will be published on the First and Third Wednesday in every Month, in Parts, price SIXPENCE each.

PROSPECTUS.

IN the issue of this New Serial, THE NATIONAL PORTRAIT GALLERY, the Publishers believe they will be meeting a daily-increasing demand amongst the reading public. The history of a country is the history of its great men, and thus THE NATIONAL PORTRAIT GALLERY, through its Memoirs, aims to be a reliable and interesting addition to the existing records of the age in which we live.

Each Part will be devoted to one of our most distinguished celebrities, and will contain a COLOURED PORTRAIT, produced by a new process, of much artistic excellence, and by means of which a likeness of the most striking and authentic character is rendered.

Each Portrait will be accompanied by an Original Memoir, consisting of Eight Large Pages of Letter-press, compiled from reliable sources, and which, being carefully restricted to a purely biographical and descriptive treatment of each subject, whilst avoiding anything in the shape of bias when the subjects are political or theological, will interest all classes of readers. In this respect the character of the Serial is most accurately described in its title: it will be National.

In the Memoirs of such Statesmen as GLADSTONE, DISRAELI, BRIGHT, DERBY, and others, THE NATIONAL PORTRAIT GALLERY will give a clear insight into the wonderful constitutional changes which have been introduced during the last fifty years, whilst in the lives of our DIVINES, AUTHORS, ARTISTS, and all those who in various spheres are eminently associated with the Nation's history, it will reflect the various movements incidental to modern and still advancing civilization, and trace the events which so remarkably characterize the present day.

THE NATIONAL PORTRAIT GALLERY will, when complete, make a handsome and cheap volume, which will not only be artistically acceptable as a book for the table of the drawing-room, but a valuable addition to the library. Published Twice a Month, at Sixpence per Part, the price brings the Work within the reach of all, and the Editor and Publishers have confidence that they will make THE NATIONAL PORTRAIT GALLERY a household favourite everywhere.

* * Copies of this Prospectus forwarded post free on application.

The attention of all Magazine Readers is specially invited at this time to the

NEW PROGRAMME

FOR

CASSELL'S MAGAZINE,

Commencing with the MONTHLY PART for JUNE, ready May 26, price 6*d*., which forms the FIRST PART of a NEW VOLUME.

The following is a List of some of the exceedingly interesting Subjects which will appear:—

"IN HONOUR BOUND": New Serial Story.
By CHARLES GIBBON. Author of "Robin Gray," "For Lack o' Gold," &c. Illustrated by W. Small.

MY ADVENTURES in EUROPE and ASIA:
an Autobiographical Sketch. By ARMINIUS VAMBERY.

UP and DOWN the STREETS: a Series of Sketches. By the Author of "EPISODES in an OBSCURE LIFE."

A NEW STORY. By THOMAS ARCHER.

PAPERS on PEOPLE. By GEORGE AUGUSTUS SALA.

MEN WHO FACE DEATH. By THEMSELVES.

The ENGINEER.	The SCAFFOLD BUILDER.
The DOCTOR.	The MINER.
The CLERGYMAN.	The SINKER, &c. &c. &c.

THREE TALES of the PAST. By WALTER THORNBURY.

The WRECK of the "JUNO."	
The BLACK HOLE of CALCUTTA.	
A HOUNSLOW HEATH TRAGEDY.	

JOHN BULL'S MONEY MATTERS. By A. S. HARVEY.

HOW he PAYS the QUEEN.	His BUDGET.
HOW he GOT into DEBT.	WHAT'S TAXES?

STORIES of the IRISH PEASANTRY. By NUGENT ROBINSON.

The DANGEROUS CLASSES. By the Author of "The PAUPER, the THIEF, and the CONVICT."

The UNEMPLOYED.	The CASUAL.
The TICKET-OF-LEAVE MAN.	"ONE DAY & WEEK."

POEMS. By WILLIAM SAWYER.

SHORT STORIES. By THEO. GIFT.

WOMEN WHO WORK. By THEMSELVES.

The TELEGRAPHIST.	The BOOK-FOLDER.
The SEWING-MACHINE GIRL.	The FANCY-WORKER.
	The PUPIL TEACHER, &c. &c.

SKETCHES. By DOUGLAS STRAIGHT, M.P.

A NEW STORY. By PERCY FITZGERALD.

POEMS. By ROBERT BUCHANAN.

The AMERICAN TEMPERANCE MOVEMENT. By an AMERICAN LADY.

The RICE PLANTATIONS of BENGAL. By a COMMISSIONER.

* * Order Part 55 of **CASSELL'S MAGAZINE** (price 6*d*.), in which the above very interesting **NEW PROGRAMME** is commenced.

CASSELL, PETTER & GALPIN, Ludgate-hill, London; Paris, and New York.

MR. NICHOLAS MICHELL'S NEW POEM.

Shortly, cap. Svo. price 3s. 6d. cloth,

THE HEART'S GREAT
RULERS.

By NICHOLAS MICHELL,
Author of 'Ruins of Many Lands,' 'Famous Women and
Heroes,' &c.

The various Passions are illustrated in this New Work
by the following Sketches and Tales :—

Pleasure's Devotee.

The Sister of Mercy.

The Miser of Bethnal Green.

The Dying Painter.

The Student of Heidelberg.

The Gambler's Last Stake.

FORBIDDEN LOVE ; or, the Lady and the Priest
of Rome.

Jealousy.

Love unto Death.

London : SAMPSON, LOW, MARSTON, LOW & SEARLE,
Crown Buildings, 188, Fleet-street.

CHEAPER EDITION.—TWENTY-SECOND THOUSAND.
Now ready, with about 300 Wood Engravings, imperial 16mo. cloth,
red edges, 7s. 6d.; half bound in calf, 10s. 6d.

The STUDENT'S ENGLISH DICTIONARY : Etymological, Pronouncing, and Explanatory, in which the Words are traced to their ultimate Sources, the Root or Primary Meaning inserted, and the other Meanings given fully, according to the best Usage. By JOHN OGILVIE, LL.D., Editor of the 'Imperial' and 'Comprehensive' Dictionaries.

* The leading object of this Dictionary is to place the English Language, as far as possible, upon a sound Etymological basis, with the view of fixing the primary idea or root-meaning of each principal Word, after which the secondary meanings are arranged so as to follow in a regular order. The Etymologies of this Dictionary are Original Compilations, prepared expressly for this Work.

... This is the best etymological dictionary we have yet seen at all within moderate compass.—*Spectator*.

Illustrated by 760 Wood Engravings and Three Coloured Plates, and accompanied by a Series of Problems, medium Svo. cloth, 12s.

DESCHANEL'S NATURAL PHILOSOPHY : An Elementary Treatise. Translated and Edited, with extensive Additions, by J. D. EVERETT, D.C.L. F.R.S., Professor of Natural Philosophy in the Queen's College, Belfast.

Also, separately, in Four Parts, limp cloth, 4s. 6d. each.
Part I. MECHANICS, HYDROSTATICS, and PNEUMATICS ; Part II. HEAT ; Part III. ELECTRICITY and MAGNETISM ; Part IV. SOUND AND LIGHT.

Systematically arranged, clearly written, and admirably illustrated, it forms a model work for a class in experimental physics.—*Saturday Review*.

With 21 Wood Engravings and Two Maps, post Svo. cloth, 4s. 6d.

The YELLOWSTONE REGION in the ROCKY MOUNTAINS, as EXPLORED in 1870-71. Described and Illustrated. Edited by JAMES RICHARDSON.

No one with the soul of a traveller can read this book without longing at once to start for the 'Yellowstone.'—*Times*.

With 126 Wood Engravings, post Svo. cloth, 4s. 6d.

DIAMONDS and PRECIOUS STONES. From the French of LOUIS DIEULAFAIT.

A vast storehouse of information as to the properties of brilliants, and graphic accounts of the various processes through which they pass.—*John Bull*.

London : BLACKIE & SON, Paternoster-buildings.

MRS. OLIPHANT'S NEW NOVEL.

Now ready at all the Libraries, in 3 vols.

FOR LOVE AND LIFE.

BY

MRS. OLIPHANT,

AUTHOR OF

'CHRONICLES OF CARLINGFORD,' 'OMBRA,' 'MAY,' &c.

HURST & BLACKETT, Publishers, 13, Great Marlborough-street.

NOTICE.

The SECOND EDITION of Mr. GEORGE HENRY LEWES'S PROBLEMS of LIFE and MIND. First Series: The Foundations of a Creed. Vol. I. will be ready at all Booksellers and Libraries on May 14.

London : TRÜBNER & CO. 57 and 59, Ludgate-hill.

This day is published, price 6s.

THE LEGEND OF JUBAL,

AND OTHER POEMS.

By GEORGE ELIOT.

WILLIAM BLACKWOOD & SONS, Edinburgh and London.

This day is published,

DOMESTIC FLORICULTURE,

WINDOW GARDENING, AND FLORAL DECORATIONS;

Being Practical Directions for the Propagation, Culture, and Arrangement of Plants and Flowers as Domestic Ornaments.

By F. W. BURBIDGE.

Crown Svo. with 200 Illustrations, 7s. 6d.

WILLIAM BLACKWOOD & SONS, Edinburgh and London.

CHEAP EDITIONS,

UNIFORM WITH MESSRS. BLACKWOOD'S LIBRARY EDITION OF LORD LYTTON'S NOVELS

This day are published,

KENELM CHILLINGLY:

HIS ADVENTURES AND OPINIONS.

By EDWARD BULWER, LORD LYTTON.

2 vols. 10s.

II.

THE PARISIANS.

By the AUTHOR of 'THE COMING RACE,' EDWARD BULWER, LORD LYTTON.

With 16 Illustrations by SYDNEY HALL. 2 vols. 12s.

WILLIAM BLACKWOOD & SONS, Edinburgh and London.

NOW READY,

No. III. OF

THE NEW QUARTERLY MAGAZINE.

Price 2s. 6d. ; free by post, 2s. 10d.

A Social and Literary Periodical.

Each Number contains Two complete Stories of considerable length by writers of eminence, and the Magazine is open to Papers of social and general interest, to authentic Travels, &c.

The NEW QUARTERLY MAGAZINE contains more printed matter than any Magazine published in Great Britain.

Contents of No. III.

TRAVELS in PORTUGAL (continued). By John Latouche.

WILLIAM BLAKE : Poet, Artist, and Mystic. By the Editor.

BARDIE VAUGHAN : Novel. By Mrs. E. Lysaght, Author of 'Nearer and Dearer,' 'Building upon Sand,' &c.

ANIMALS in FABLE and ART. By Frances Power Cobbe.

DRUMMOND of HAWTHORNDEN. By George Barnett Smith.

WINE and WINE-MERCHANTS. By Matthew Freke Turner.

BEECHWOOD REVEL : a Tale. By John Dangerfield, Author of 'Grace Tolmar.'

London : WARD, LOCK & TYLER, Warwick House, Paternoster-row, E.C.

TINSLEY BROTHERS' LIST OF NEW PUBLICATIONS.

The Ashantee War.

The MARCH to COOMASSIE. By G. A. Henty
 (Special Correspondent to the Standard), Author of 'The March to Magdala,' 'All But Lost,' &c. 1 vol. Svo. [Now ready.]

New Work by Elizabeth Cooper.

The LIFE of THOMAS WENTWORTH, Earl of STRAFFORD, and Lord Lieutenant of Ireland. By ELIZABETH COOPER, Author of 'The Life of Arabella Stuart,' 'Popular History of America,' &c. 2 vols. Svo. [Now ready.]

"The character of Strafford, the victim of Charles the First's treachery, has never had greater justice done to it than by the author of these deeply-interesting volumes. We look, indeed, upon the memoir as an invaluable contribution towards the elucidation of the troubles of those unhappy times, which caused a king, an archbishop, and an earl to suffer death upon the scaffold."—*Bell's Weekly Messenger.*

"Is a valuable addition to biographical literature."—*Court Journal.*

Who came over with William the Conqueror?

The CONQUEROR and his COMPANIONS. A New Historical Work. By J. R. PLANCHÉ, Author of 'The Recollections and Reflections of J. R. Planché,' &c. 2 vols. Svo. [Now ready.]

"Out of the rich mine of archaeological documents Mr. Planché has dug deep, of all the particulars Mr. Planché has supplied there is not one that is dull, whilst every detail is written in a style so definite and genial, that he will add to himself another host of friends. His 'Conqueror and his Companions' will be sure to find a place, amongst the standard works of our countrymen, in every time-honoured public as well as in every well-selected private library."—*Bell's Weekly Messenger.*

"We heartily congratulate the author on the success which has attended his scholarly endeavour to bring 'The Conqueror and his Companions' to the knowledge of the general public pleasantly and instructively."—*Builder.*

A Startling Confession, The Phantom Genius, A Working Opera, First-Floor Windows, &c.

The MISCELLANEOUS WORKS of JOHN HOLLINGSHEAD (of the Gaiety Theatre). 3 handsome vols. demy Svo. with Portrait. [Now ready.]

"For the last half-dozen years Mr. Hollingshead's name has been so generally identified with the Gaiety Theatre, that we have not had so many opportunities as formerly of enjoying his contributions to the periodical press as in the days when his pen was among the most welcome of those which supplied the editorial desks of Dickens, Thackeray, Dr. M'Leod, and other foemen in the world of letters. The pages of the present author abound with passages which are as bright as if they had been dried with diamond dust."—*Morning Advertiser.*

Notice.—A Midnight Mass, a Silent Service, Watch-Night, Orthodox Spirit Seance, &c.

ORTHODOX LONDON; or, Phases of Religious Life in the CHURCH of ENGLAND. By the Author of 'Unorthodox London,' &c. Second Edition. 1 vol. Svo. [Ready.]

"The various papers are written in the most entertaining style, and give much useful information to those who are non-conformists with the elastic nature of the Establishment."—*Court Journal.*

"It reflects in a very comprehensive way some of the leading aspects of religious thought in the Church of England at the present time, and contains a number of literary photographs—if the phrase may be allowed—of eminent clergymen. The author knows his subject, and has the art of instructing his readers."—*Daily News.*

"The author has a hearty contempt for shams, and apparently as hearty a sympathy with any form of genuine goodness and earnestness. His book is in some very grave senses instructive, it might point some terrible morals. It is always entertaining."—*British Quarterly Review.*

Notice.—Spirit Faces, Mediums, At a Dark Circle, The Walworth Jumpers, &c.

UNORTHODOX LONDON; or, Phases of Religious Life in the Metropolis. By the Rev. C. MAURICE DAVIES, D.D. Second Edition. 2 vols. Svo. [Now ready.]

"Mr. Davies, in the most plain, simple, matter-of-fact way, tells us exactly what he saw on each occasion. The result is a most interesting volume."—*Athenaeum.*

* These Volumes complete the Series of Dr. Davies's interesting Works on London Religious Life.

The GENTLEMAN EMIGRANT. His Daily Life, Sports, and Pastimes in Canada, Australia, and the United States. By W. STAMER, Author of 'Recollections of a Life of Adventure,' &c. In 2 vols. post Svo. [Now ready.]

"The author's excellent advice cannot be too highly rated, it being the result of actual experience; and intending gentlemen emigrants would do well to peruse these two volumes ere they embark upon any Colonial farming speculation."—*Court Journal.*

"Exceedingly useful to all who are about to seek their fortunes across the Atlantic or in the Southern hemisphere." Standard.

TINSLEY BROTHERS' NEW NOVELS,
AT EVERY LIBRARY IN THE UNITED KINGDOM.

The IMPENDING SWORD. By Edmund Yates, Author of 'Broken to Harness,' 'Black Sheep,' 'The Rock Ahead,' 'A Waiting Race,' 'A Righted Wrong.' The Yellow Flag, &c. 3 vols.

SHALL I WIN HER? By James Grant, Author of 'The Remains of War,' 'Only an Ensign,' 'Under the Red Dragon,' &c. 3 vols. [Now ready.]

MERRY ENGLAND; or, Nobles and Serfs. By WILLIAM HARRISON AINSWORTH, Author of 'Old St. Paul's,' 'Rookwood,' 'Windsor Castle,' 'Boscombe,' 'Good Old Times,' 'Tower of London,' &c. 3 vols. [Now ready.]

NICELY. By the Author of 'Not Without Thorn,' 'She was Young and He was Old,' 'Lover and Husband.' 3 vols. [Now ready.]

The ONLY ONE of HER MOTHER. By the Author of 'Altogether Wrong,' 'A Winter Tour in Spain,' &c. 3 vols. [Now ready.]

BEFORE HE WAS POSTED. By John POMEROY, Author of 'A Double Secret,' 'Golden Pippin,' 'Home from India,' 'Bought with a Price,' &c.

ONCE and FOR EVER; or, Passages in the Life of the Curate of Danebury. By the Author of 'No Appeal,' 'Saved by a Woman.' [Now ready.]

A FRIEND at COURT. By Alex. Charles EWALD, F.R.A., Author of 'The Life and Times of Algernon Sydney,' &c. 3 vols. [Now ready.]

A YOUNG MAN'S LOVE. By Mrs. George HOOPER, Author of 'The House of Raby,' &c. 3 vols. [Now ready.]

MR. MACLEHOSE'S

LIST OF NEW WORKS.

Published this day, in extra fcap. Svo. cloth, price 7s.

BORLAND HALL: a Poem, in Six Books. By the AUTHOR of 'OLRIC GRANGE.'

"The appearance of a new poem by the author of 'Olrig Grange' is an event of some importance in the literary world. His former work at once gave its writer a lofty standing among contemporary British poets. The author did not climb to fame by laborious steps and slow, but sprang at a bound into a position such as only genius can attain.... 'Olrig Grange' was altogether such a success as it is given to few poems to achieve; and when it became known that the author was engaged on a second work, expectation ran high. Poets who have made their mark on their first venture may well be nervous when they essay a second—it is so hard to go on excelling, and to come up to the higher, by which standard each successive effort is sure to be judged. In 'Borland Hall,' however, the author of 'Olrig Grange' has overcome the difficulty we have mentioned. He has not only come up to, but gone beyond the expectation raised by the earlier poem. 'Borland Hall' surpasses 'Olrig Grange' both in power and finish. It conveys the idea that the author has acquired a greater mastery over his art without sacrificing in the least any of his originality and vigour. There are still some roughnesses, but they have such a quaint, racy flavour, that we would not dispense with them if we could.... 'Borland Hall' is a book to be read. It is the matured fruit of the poetic inspiration which produced 'Olrig Grange.' The sweep of the poet's fingers on the strings of his lyre are firmer and stronger. He has come to know his power, and to use it with confidence. There is nothing weak in the book—no sickly sentimentality, no flavour of the 'poesy' of the drawing-room. Every line is stamped with the strength of vigorous manhood."

Glasgow News, May 1, 1874.

"'Borland Hall' is unquestionably a fine poem, which, if it came before us as the work of an author entirely unknown to fame, would leave no doubt that, whoever he was, he had a poet's eye for man and nature, and a poet's ear for melody and rhythm. The numerous songs interspersed throughout the book are one of its most striking features. Varied in tone and thematic as well as in metre, they give evidence of a singular versatility in the writer, and on which, as well as on the higher gifts that this latest work displays, we must heartily congratulate him."—*North British Daily Mail*, May 1, 1874.

"This new work by the author of 'Olrig Grange' has been eagerly expected, and will be cordially welcomed. Its predecessor revealed to the world a writer full of freshness, and insight capable of subtle analysis of feeling, sensitive to the passing lights and shadows of nature and of human life. 'Borland Hall' contains more of a deliberate story,—we might almost say of a plot; and the plot is so worked out as to show that the author's artistic skill has not diminished, that he has learned something since he sang of 'Olrig Grange,' and that he is eager to be more than a sympathetic or satirical observer of life. It contains more of a sermon, and exhibits more of a purpose, than 'Olrig Grange' did, and the purpose is excellent.... The student's party of the first book gives us a few samples of the author's lyrical power; specimens of it are, indeed, lavished throughout the volume.... It is certainly one of those books which are only produced at considerable intervals. It is full of kindly sympathy and healthy satire. It is instinct with a real individuality. The writer has a painter's eye, a critic's tongue, and a poet's heart."

Glasgow Herald, May 2, 1874.

SONGS and FABLES. By William J.

MACQUORN RANKINE, late Professor of Civil Engineering in the University of Glasgow. With Portraits and 10 Illustrations by Mrs. Hugh Blackburn (J. B.). 1 vol. extra fcap. Svo. price 5s.

The POETICAL WORKS of DAVID GRAY.

New and Enlarged Edition. Edited by the late HENRY GLASSFORD BELL, Sheriff of Lanarkshire. 1 vol. extra fcap. Svo. 6s.

"This volume will effectively serve not only to renew, but extend the feeling that the name and name of David Gray ought not willingly to be let die. Gray's best-known poem, 'The Luggie,' abounds in beauties which should be joys for long, if not for ever."—*Scotsman*, March 27.

"It is a misfortune that David Gray was not permitted to live till the season of ripeness; our misfortune, because, judging from the volume before us, we perceive clearly what he might have been, and with what poetic riches he might have endowed the world."—*Glasgow Herald*, March 28.

Glasgow: JAMES MACLEHOSE, Publisher to the University.

London: MACMILLAN & CO.

TINSLEY BROTHERS, 18, CATHERINE-STREET, STRAND.

NEW BOOKS.

THEOLOGY in the ENGLISH POETS:
COWPER, COKEIDGE, WORDSWORTH, and BURNS.
By STOWFORD A. BROOKES, M.A., Chaplain in Ordinary
to Her Majesty the Queen. Svo. cloth, 9s. [This day.]

The HIGHER LIFE: its Reality, Experience, and Destiny. By J. BALDWIN BROWN, B.A.,
Author of "First Principles of Ecclesiastical Thought," &c.
Crown Svo. cloth, 7s. 6d. [Just out.]

The CHURCH and the EMPIRES: Historical Periods. By the late HENRY W. WILBERFORCE.
Proceeded from a Memoir of the Author by J. H. NEWMAN, D.D.,
of the Oratory. With a Portrait. Svo. cloth, 10s. 6d. [Just ready.]

GLANCES at INNER ENGLAND. By EDWARD JENKINS, M.P., Author of "Ginx's Baby." Lord
Bantam, &c. Svo. cloth, 5s. [Just out.]

PERSIA, ANCIENT and MODERN. By JOHN PIGGOT, F.S.A. F.R.G.S. Svo. cloth, 10s. 6d. [Just ready.]

ROBERT BUCHANAN'S POETICAL WORKS. Complete in 3 volumes. Crown Svo. with a Portrait, cloth, 18s. [This day.]

SONGS of TWO WORLDS. Second Series. By a New Writer. Feap. Svo. cloth, 5s. [Just out.]

SONGS of TWO WORLDS. First Series. Second Edition. Feap. Svo. 5s.
"If this volume is the mere prelude of a mind growing in power,
we have in it the promise of a fine poet."—*Spectator.*

A CHEQUERED LIFE; being Memoirs of the VICOMTESSE DE LÉOGNIE-MEILHARN. Edited by the VICOMTESSE SOLANGE DE KERKADEC. Crown Svo. cloth, 7s. 6d. [This day.]

GIDEON'S ROCK, and other Stories. By KATHERINE SAUNDERS, Author of "Margaret and Elizabeth," &c. [This day.]
Contents:—Gideon's Rock—Old Matthew's Puzzle—Gentle Jack—Uncle Ned—The Retired Apothecary.

The HOUSE of RABY. By Mrs. G. Hooper. Crown Svo. with a Frontispiece, cloth, 8s. 6d. [This day.]
** A New Volume of "The Cornhill Library of Fiction."

HENRY S. KING & CO. 65, Cornhill, and
12, Paternoster-row.

NEW BOOKS AND NEW EDITIONS.

JUST PUBLISHED,
Fourth Edition, enlarged to 1,000 pages, with most important Additions, royal Svo. cloth, 42s.

MARKS and MONOGRAMS on POTTERY and PORCELAIN. With Historical Notices of each Manufactory. By WILLIAM CHAFFERS, Author of "The Keramic Gallery." Hall Marks on Plate, &c. Fourth Edition, containing a vast amount of additional Information on the Foreign Potteries, and a general Revision of the Work, as well as important Historical Accounts of the principal Potteries of Europe and Asia, from the Earliest Times to the Present. The Staffordshire and other English Manufactories have been more fully described; and in connexion with the subject generally, the Author's aim has been to ascertain correctly Facts, Names, and Dates. The number of Potter's Marks and Illustrations are in this Edition increased to 3,000, many of which are hitherto unpublished.

IN A FEW DAYS.
The COLLECTOR'S HANDBOOK of MARKS and MONOGRAMS on POTTERY and PORCELAIN of the RENAISSANCE and MODERN PERIODS. Selected from the above Work. By WILLIAM CHAFFERS. 1 vol. crown Svo. limp cloth, 6s. post free.

** This will form a most complete and comprehensive Guide to the Knowledge of all the varieties of the Keramic Art, a veritable *museum in portra.*

READY THIS DAY.
"The BOYDELL SHAKESPEARE,"—COWDEN CLARKE'S EDITION of SHAKESPEARE, Complete, with Life and Glossary. Illustrated with 67 Pictures, selected from the "Boydeill Gallery." Reproduced in permanent Photographs from the Original Copper-plate Engravings after Reynolds, Fuseli, Northcote, Opie, Stothard, &c. 2 vols. royal Svo. elegantly bound in cloth, gilt sides and gilt edges, 21s. 6d.

** The success which attended the reproduction of the famous "Boydeill Gallery," has induced the Publishers to select the choicest Gems from that Work for the purpose of illustrating their handsome edition of Shakespeare, thereby supplying a want long felt for a handsome illustrated copy of our national poet at a moderate price.

Demy Svo. wrapper, 1s.; cloth 1s. 6d. post free.
A COMPLETE JURIES' BILL. With Notes by T. W. ERLE, Associate, Court of Common Pleas. Published by permission of Lord Coleridge, for whom, when Attorney-General, the Bill was prepared.

BICKERS & SON, 1, Leicester-square, W.C.

Now ready, with Illustrations, crown Svo. 12s.

RECORDS OF THE ROCKS;

Or, NOTES on the GEOLOGY, NATURAL HISTORY, and ANTIQUITIES of NORTH and SOUTH WALES, DEVON, and CORNWALL.

By Rev. W. S. SYMONDS, F.G.S., Rector of Pendock.

"We are sure that Mr. Symonds's book, while it will serve as a very useful itinerary for geologists on their rambles, will be still more welcome to the more discursive naturalist and to the ordinary tourist, on account of the variety of fields over which it conducts him.

"A tourist who has been fortunate enough to put this book in his portmanteau when exploring the districts of which it treats will certainly be at no loss for interesting and valuable local information of every kind."—*Saturday Review.*

"That which distinguishes the 'Records of the Rocks' from the crowd of geological books which bear a superficial resem-

blance to it, is that it is the record of the personal experience of an amateur who has laboured in his favourite pursuit for many years with a diligence and conscientiousness seldom to be met with out of the line of professional study."

Guardian.

"An excellent work. The author is an amateur of unusual earnestness, experience, and attainments, and his book is one which those unversed in geology and natural history may read with pleasure and profit. Visitors in the counties of which the author treats will enjoy their vacation all the more with this volume."—*Daily News.*

JOHN MURRAY, Albemarle-street.

THE CHANDOS LIBRARY.

Standard Works in all Classes of Literature.

In crown Svo. price 3s. 6d. each, cloth gilt,

PEPPYS'S DIARY and CORRESPONDENCE. With Seven Steel Portraits arranged as a Frontispiece. Memoir, Introductory Preface, and Full Index.

ABBES, CASTLES, and ANCIENT HALLS of ENGLAND and WALES; their Legendary Lore and Popular History, South, Midland, North. By JOHN TIMES and ALEXANDER GUNN. With Steel Frontispieces. 3 vols. Each Volume Complete in itself.

FREDERICK WARNE & Co. Bedford-street, Strand.

TAKEN AT THE FLOOD: a New Novel. By M. E. BRADDON.

MISS BRADDON'S NEW WORK.

In 3 vols. at all Libraries,

TAKEN AT THE FLOOD: A NOVEL.

By the AUTHOR of 'LADY AUDLEY'S SECRET,' &c.

Opinion of the Athenæum.

"Miss Braddon has returned to her best style. 'Taken at the Flood' is far better than 'Milly Darrell.'—than 'Lucy Davenon,'—than 'Strangers and Pilgrims,'—than, in short, any of those books of hers which we have both praised and blamed, but with none of which we have been satisfied during the last two years. 'Taken at the Flood' is a very simple story, which does not seem to have cost Miss Braddon so much pains to write as some of those which we have named. It is, however,—that which they are not,—a tale really worthy of her talent. It is not a great novel, but it is a thoroughly good one."

Vide *Athenæum*, May 2, 1874.

London: JOHN MAXWELL & Co.

TAKEN AT THE FLOOD: a New Novel. By M. E. BRADDON.

LEGAL AND GENERAL LIFE ASSURANCE SOCIETY,
10, FLEET-STREET, TEMPLE BAR.—(FOUNDED 1836.)

Has taken a leading part in freeing Assurance Contracts from complication.

The Policies are indisputable.

The Valuation Reserves afford the highest known degree of security.

The Bonus recently declared was unusually large.

The Assured receive nine-tenths of the profits.

The guaranteeing Capital of One Million is held by nearly three hundred members of the Legal Profession.

Explanatory Reports and Parliamentary Returns will be forwarded.

E. A. NEWTON, Actuary and Manager.

GRATEFUL—COMFORTING.

E P P S ' S C O C O A .

BREAKFAST.

"By a thorough knowledge of the natural laws which govern the operations of digestion and nutrition, and by a careful application of the fine properties of well-selected cocoa, Mr. Epps has provided our breakfast tables with a delicately flavoured beverage which may save us many heavy doctor's bills."—*Civil Service Gazette.*

MANUFACTURE of COCOA.—"We will now give an account of the process adopted by Messrs. James Epps & Co., manufacturers of dietetic articles, at their works in the Euston-road, London."—See article in *Cassell's Household Guide.*

MADE SIMPLY WITH BOILING WATER OR MILK.

Sold by Grocers only in Tin-lined Packets, labelled

JAMES EPPS & CO., Homeopathic Chemists, 48, Threadneedle-street, and 170, Piccadilly;

WORKS: Diana-place, Euston-road, London.

CACAOINE.—This is a preparation of Cacao without admixture of any kind; it is simply the Cacao as imported, roasted, and then submitted to pressure, which extracts a per-cent of the oil, on the removal of which the Cacao falls into powder, which when boiled produces a fine flavoured thin beverage.—Sold in labelled Packets and Tins.

MISS REYNOLDS'S NEW NOVEL.

Now ready, at all the Libraries, Illustrated, price 5s.

BARBARA. By LOUISE CLARISSRE REYNOLDS
(Mrs. ADOLPHUS F. TERRELL, Author of 'The Walton Mystery'.
Ward, Lock & Tyler, Paternoster-row.

Just published, crown 8vo, cloth, 5s.

**THE FUTURE OF INDIA.—WATERWAYS or
RAILWAYS;** or, the Future of India. What are We to do with
the Hundred Millions? By Lieut.-Col. F. TERRILL, M.R.A.
Author of 'Public Works,' 'Reform in India,' &c.

Also, by the same Author,

THE ROYAL VICEROY. Price 1s.
London: Edward Stanford, 6, 7, 8, Charing Cross.

Just published, price 1s. 6d.

**TENURES OF LAND and CUSTOMS of
MANORS.** By THOMAS BLOUNT. Edited from Beckwith's
Edition, with large Additions, Glossary, &c., by WILLIAM CAREW
HARLETT. 25 large paper copies at 3s. 6d.This book is uniform with Mrs. Hallitt's Editions of Brand's
'Popular Antiquities,' Warton's 'History of English Poetry' and
'English Proverbs.'

London: Reeves & Turner, 186, Strand.

Now ready, price 2s. 6d.

**PRACTICAL INSTRUCTIONS in ENAMEL-
PAINTING on GLASS, CHINA, TILES, &c.; to which is added,
full Instructions for the Manufacture of Enamels, &c., &c.**
With 12 Pages of Illustrations. By HENRY JAMES SNEEL,
for many years one of the Principal Analytical Painters in the
Practical.

London: Brodie & Middleton, 75, Long-W.C.

Seventh Edition, small 8vo. 6s.

L O N D O N LY R I C S.
By FREDERICK LOCKER.'Mr. Locker has a genuine poetical gift, and leaves a favourable
impression on the minds of all his readers.'—Times.'A more delicious companion on a spring ramble, or in those idle
moments when you are not required to face facts, it would be difficult to
not wish.'—In his best mood, half-playful, half-pathetic, Mr. Locker
has in his own line no rival now living.'—Pall Mall Gazette.'Mr. Locker can write vigorously, and with the lightness of
brave.'—Atheneum.'There is pathos and humour in this little volume... An ease of
expression everywhere reflects the self-possession of London
society.'—Spectator.'The work of a man who has lived in Piccadilly but kept a country
hart.'—Saturday Review.'A few months ago it was expressed that true humour is dying out
in England. It is some evidence to the contrary that this
charming volume has reached a seventh edition. In returning favour
to a former study of Prior and Frazer, we have been forcibly struck by
the superior healthiness of the atmosphere pervading it.... To those to
whom Art is dear, it is therefore never so healthy, its enjoyment never so
simple, we cordially commend these.'—London Times.'—Contemporary Review.

W. Labster & Co., 56, Ludgate-hill.

**PHOENIX FIRE OFFICE, LOMBARD-STREET
and CHARING CROSS, LONDON.** Established 1752.

Prompt and Liberal Loss Settlements.

Insurances effected in all parts of the world.

Secretary, { GEORGE W. LOVELL,
JOHN J. BROOMFIELD.**LAW LIFE ASSURANCE SOCIETY,
FLEET-STREET, LONDON.**Invested Assets on 31st December, 1873 £5,496,748
Insurance for the Past Year 567,284
Amount paid on Death to December last 29,355,739

Forms of Proposal, &c., may be obtained at the Office.

**SCOTTISH UNION INSURANCE COMPANY
(Fire and Life).** Established 1824. Incorporated by Royal
Charter. Capital, £5,000,000. Invested Funds, £1,270,000.Special Notice is given that no investigation and division of profits take
place on 1st August, 1876, when five-twelfths of the profits made during the
five years preceding fall to be divided among the Policy-holders
entitled to participate.All policies taken out before 1st of August, 1874, will rank for three
years at such division.

No. 27, Cornhill, London; Edinburgh and Dublin.

EAGLE INSURANCE COMPANY.
Established 1807. (For Lives only.)
79, PALL MALL, LONDON.Income from Premiums £395,129
Accumulated Funds £25,075,700
Total Assets £28,470,829At the last Quinquennial Investigation the Surplus, after making
provision for all Claims thereafter becoming payable under the
existing Contracts, was found to be £47,570. Of this sum,
£1,600 was set aside for distribution by way of Bonus amongst the
shareholders and Policy-holders. The remainder—namely, £45,964—was
reserved for future Bonuses, Expenses, and other contingencies.

GEORGE HUMPHREYS, Actuary and Secretary.

**MONEY, TIME, AND LIFE
ARE LOST IN THE EVENT OF
ACCIDENTAL INJURY OR DEATH.**

Provide against these Losses by a Policy of the

**RAILWAY PASSENGERS' ASSURANCE COMPANY,
AGAINST ACCIDENTS OF ALL KINDS.**

The Oldest and Largest Accidental Assurance Company.

Hon. A. KINNAIRD, M.P., Chairman.

Apply to the Clerks at the Railway Stations, the Local Agents, or
No. COHENHILL, and 10, RECENT-STREET, LONDON.

WILLIAM J. VIAN, Secretary.

**WOOD TAPESTRY DECORATIONS.
HOWARD'S PATENT.**Wood Tapestry can be applied to all even surfaces being an Adap-
tation of Real Wood, in lieu of Painting or Paper Hanging, beau-
tiful in effect and exceedingly durable.

HOWARD & SONS,

Decorators,

25, 26, and 27, BERNERS-STREET, LONDON, W.

**METCALFE, BINGLEY & CO.'S New Pattern
TOOTH BRUSHES and Penetrating unbleached Hair Brushes,
Improved Fish and Cloth Brushes, genuine Smyrna Sponges, and
every Description of Brush, Comb, and Perfumery. The Tooth brushes
are made from the division of the Teeth—the bristles do not come
into powder.**

Address, 131B, OXFORD-STREET.

H. J. NICOLL, Merchant Clothier to the Queen,
the Royal Family, and the Courts of Europe, Army, Navy,
and Civil Outfitter, 114, 116, 118, 120, Regent-street, and 22, Cornhill,
London; 10, Mosley-street, Manchester; 50, Bold-street, Liverpool;
36, New-street, Birmingham.

THE SPRING FASHIONS FOR 1874.

A T H. J. NICOLL'S several Establishments will
be found the choicest productions of West-End taste and style.**FOR GENTLEMEN.**—Evening and Morning
Dress Suits of the highest finish and fashion. SPECIALTY.
Tweed Sovereign Paletots, Waterproof yet Evaporative, with Improved
Pockets (Registered January 7, 1874). If with Silk Lapels, One Guinea
each.**FOR YOUNG GENTLEMEN.**—Recherché
Designs in Suits for Younger Boys, and "Regulation" Suits, as
worn at Eton, Harrow, and other great Schools.**FOR LADIES.**—Specialties in Riding Habits,
Riding Trousers, and Hats. Walking and Travelling Costumes,
unparalleled for novelty of pattern and elegance of configuration.
Promenade Jackets exquisitely shaped.**H. J. NICOLL'S LONDON ADDRESSES**
are at Regent-street and Cornhill. Also Country Branches at
Manchester, Liverpool, and Birmingham.**BEDSTEADS and BEDDING.**—WILLIAM S.
BURTON has on show a very large assortment of Iron and Brass
Bedsteads, Children's Cots, &c. One Hundred and Fifty Patterns
fixed for inspection. All of best make and of guaranteed quality.

BEDSTEADS, Folding .. . . . .	.. . . . .	from 11s. 6d.
BEDSTEADS, Dovetail Joints on Castors .. . . . .	.. . . . .	from 15s.
BEDSTEADS, Ornamental .. . . . .	.. . . . .	from 20s.
COTS .. . . . .	.. . . . .	from 18s. 6d.
Iron Folding Chair Bedsteads .. . . . .	.. . . . .	from 18s. 6d.

Elongating Bedsteads, &c., in every variety.
BEDDING MANUFACTURED on the Premises,
and guaranteed by WILLIAM S. BURTON.

For Bedsteads, Wide.	3 Feet.	4 Feet.	5 Feet.
2, s. d. 2, s. d. 2, s. d.	3 Feet.	4 Feet.	5 Feet.
Best Straw Palliases	12 0	16 0	18 0
Best French Alva Mattresses	13 6	17 6	18 6
Coloured Wool Mattresses	17 6	1 1 6	1 1 0
Best French Wool Mattresses	1 1 6	1 1 6	1 1 6
Good White Wool Mattresses	2 2 6	2 2 6	2 2 6
Extra Super do	9 10 0	13 3 0	4 1 0
Superior Horse-hair do	2 1 6	3 3 0	3 3 0
Extra Super do	3 1 0	4 12 0	5 4 0
German Spring	5 10 0	3 8 6	3 14 0
Superior do. Stuffed	1 1 6	1 1 6	1 1 6
French Mattress for use over spring	1 1 5 0	2 11 0	2 17 6
Extra Super do	2 2 6	3 12 6	4 0 0
Beds, Poult, at 1s. per lb.	1 1 1 0	2 7 0	—
Best Grey Goose, at 2s. 6d. per lb.	2 1 6	3 10 0	6 6 0
Best White do. at 3s. 6d. per lb.	4 1 5 0	7 3 0	8 2 0

FEATHER PILLOWS, 3s. 6d. to 1s.; Bolsters,
from 6s. to 1s. 9s. 6d.

DOWN PILLOWS, from 11s. 6d. to 1s. 18s.

BLANKETS, Counterpanes, and Sheets in every
variety.**WILLIAM S. BURTON,** General Furnishing
of Ironmongery, by appointment, to H.R.H. the Prince of
Wales, sends a Catalogue containing upwards of 800 Illustrations
of his unrivalled Stock, with Lists of Prices and Plans of the
30 Show Rooms, postage free—39, Oxford-street, W.; 1, 1A, 1B,
and 4, New Bond-street; 4, 5, and 6, Pall-mall; 1, 2, 3, and 4, Regent-street; 1, 2, 3, 4, and 5, Cornhill; 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 5510, 5511, 5512, 5513, 5514, 5515, 5516, 5517, 5518, 5519, 5520, 5521, 5522, 5523, 5524, 5525, 5526, 5527, 5528, 5529, 5530, 5531, 5532, 5533, 5534, 5535, 5536, 5537, 5538, 5539, 5540, 5541, 5542, 5543, 5544, 5545, 5546, 5547, 5548, 5549, 5550, 5551, 5552, 5553, 5554, 5555, 5556, 5557, 5558, 5559, 55510, 55511, 55512, 55513, 55514, 55515, 55516, 55517, 55518, 55519, 55520, 55521, 55522, 55523, 55524, 55525, 55526, 55527, 55528, 55529, 55530, 55531, 55532, 55533, 55534, 55535, 55536, 55537, 55538, 55539, 55540, 55541, 55542, 55543, 55544, 55545, 55546, 55547, 55548, 55549, 55550, 55551, 55552, 55553, 55554, 55555, 55556, 55557, 55558, 55559, 555510, 555511, 555512, 555513, 555514, 555515, 555516, 555517, 555518, 555519, 555520, 555521, 555522, 555523, 555524, 555525, 555526, 555527, 555528, 555529, 555530, 555531, 555532, 555533, 555534, 555535, 555536, 555537, 555538, 555539, 5555310, 5555311, 5555312, 5555313, 5555314, 5555315, 5555316, 5555317, 5555318, 5555319, 55553110, 55553111, 55553112, 55553113, 55553114, 55553115, 55553116, 55553117, 55553118, 55553119, 555531110, 555531111, 555531112, 555531113, 555531114, 555531115, 555531116, 555531117, 555531118, 555531119, 5555311110, 5555311111, 5555311112, 5555311113, 5555311114, 5555311115, 5555311116, 5555311117, 5555311118, 5555311119, 55553111110, 55553111111, 55553111112, 55553111113, 55553111114, 55553111115, 55553111116, 55553111117, 55553111118, 55553111119, 555531111110, 555531111111, 555531111112, 555531111113, 555531111114, 555531111115, 555531111116, 555531111117, 555531111118, 555531111119, 5555311111110, 5555311111111, 5555311111112, 5555311111113, 5555311111114, 5555311111115, 5555311111116, 5555311111117, 5555311111118, 5555311111119, 55553111111110, 55553111111111, 55553111111112, 55553111111113, 55553111111114, 55553111111115, 55553111111116, 55553111111117, 55553111111118, 55553111111119, 555531111111110, 555531111111111, 555531111111112, 555531111111113, 555531111111114, 555531111111115, 555531111111116, 555531111111117, 555531111111118, 555531111111119, 5555311111111110, 5555311111111111, 5555311111111112, 5555311111111113, 5555311111111114, 5555311111111115, 5555311111111116, 5555311111111117, 5555311111111118, 5555311111111119, 55553111111111110, 55553111111111111, 55553111111111112, 55553111111111113, 55553111111111114, 55553111111111115, 55553111111111116, 55553111111111117, 55553111111111118, 55553111111111119, 555531111111111110, 555531111111111111, 555531111111111112, 555531111111111113, 555531111111111114, 555531111111111115, 555531111111111116, 555531111111111117, 555531111111111118, 555531111111111119, 5555311111111111110, 5555311111111111111, 5555311111111111112, 5555311111111111113, 5555311111111111114, 5555311111111111115, 5555311111111111116, 5555311111111111117, 5555311111111111118, 5555311111111111119, 55553111111111111110, 55553111111111111111, 55553111111111111112, 55553111111111111113, 55553111111111111114, 55553111111111111115, 55553111111111111116, 55553111111111111117, 55553111111111111118, 55553111111111111119, 555531111111111

